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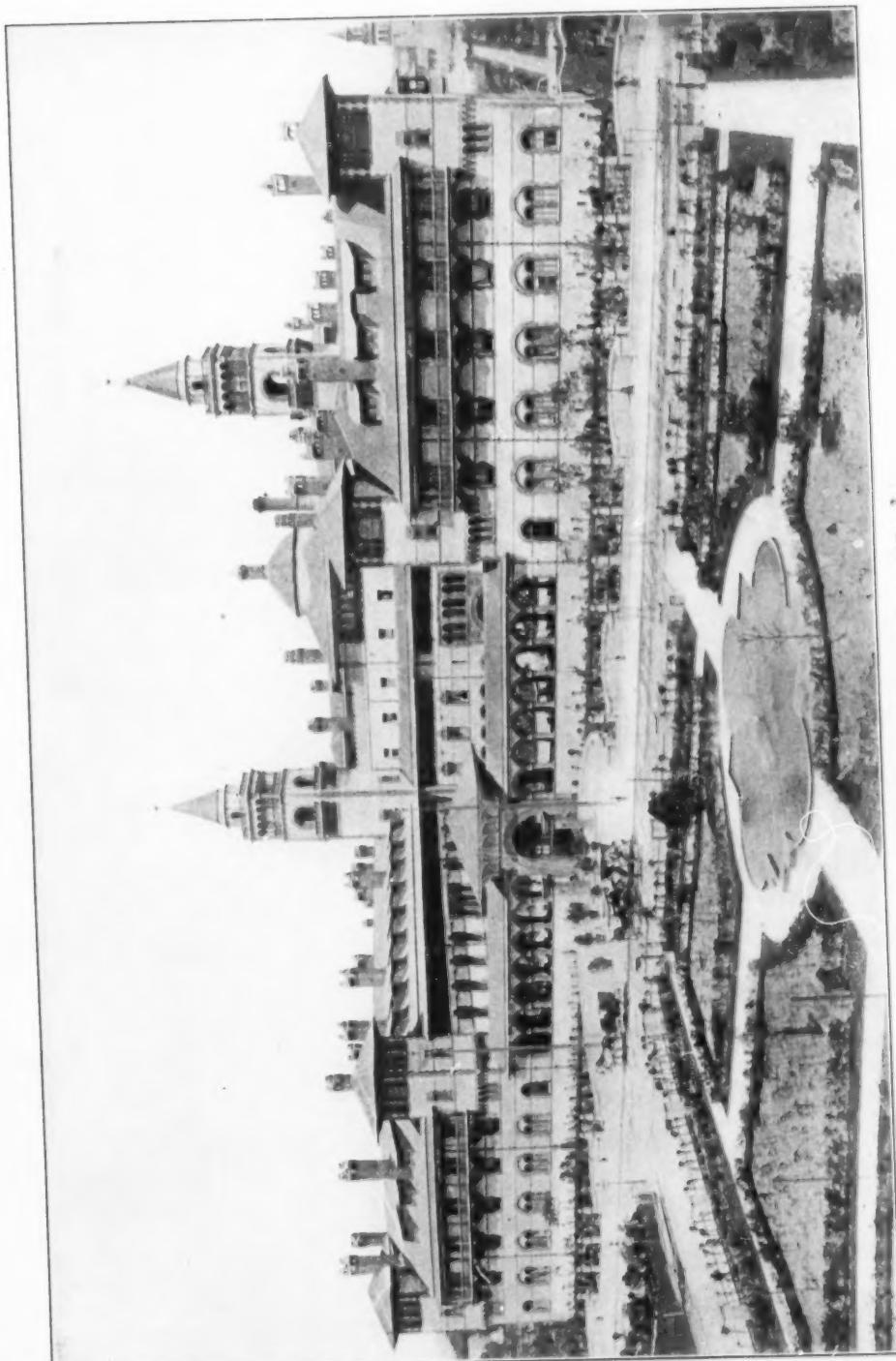
The Work of Messrs. Carrère & Hastings

During the last thirty years the architectural revival in the Eastern American states has been dominated by the influence and the work of two firms—McKim, Mead & White, and Carrère & Hastings. There have, of course, been practicing a score or more of other architects, who have made valuable individual contributions to American architectural design, and who in many instances entirely escaped the influence of the two above-named firms. Nevertheless there is no doubt that Messrs. McKim, Mead & White, and Carrère & Hastings occupy a position in recent American architectural history, essentially different from that of any of their associates. They constitute a class by themselves in respect to the volume and variety of their work. They constitute a class by themselves in the fact that their work has been peculiarly representative. They constitute a class by themselves, in that their work has been particularly formative in its influence. They both anticipated the lines, which in general the development of American architecture would travel, and by the force of their example they have helped American architecture to understand its proper method and its immediate goal, and to advance more quickly towards its attainment.

While, however, Messrs. McKim, Mead & White and Carrère & Hastings constitute a class by themselves in their relations to their contemporaries, the two firms are distinguished one from

another by certain essential differences, both of purpose and of achievement. They are similar in the volume and variety of their work and the extent of their influence. They are similar in that both of them, after a preliminary period of hesitation, attached themselves definitely and finally to that vague, but significant stream of architectural tendency, which we know by the name of the Renaissance. But it should be immediately added that Carrère & Hastings attached themselves to a phase of the architecture of the Renaissance wholly different from that of McKim, Mead & White. The Renaissance passed through many different forms during the several centuries of its architectural development, and McKim, Mead & White did not identify their work specifically with any one of these phases. They were predominantly early Italian in their sympathies, but this bias did not prevent them from designing, when it suited their purposes, Roman, Palladian, Louis Seize or Georgian buildings. Carrère & Hastings, on the other hand, have been for the most part faithful in their allegiance to a certain phase of the French Renaissance; and this fact is symptomatic of a salient difference both of idea and of temper between the two firms. They consciously selected this phase of Renaissance architecture as the point of departure of their work, and they made this choice from certain definite and intelligible reasons. Moreover, in thus pur-

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PONCE DE LEON HOTEL (1887).

St. Augustine, Fla.

posely restricting the stylistic variety of their work, Carrère & Hastings have unquestionably taken a step in advance over the more eclectic practices of McKim, Mead & White. What American architecture needed was a constantly increasing definition of its authoritative forms, because only by such definition could the necessary and desirable mastery of any particular form be obtained. Whatever one may think, consequently, of the compara-

White, and the significance of the improvement made thereupon by Carrère & Hastings.

Critics, particularly foreign critics, of American architecture have usually been unable to discover any guiding idea back of its transformations, except that of a meaningless and indiscriminate imitation of European architectural forms; and they have usually assumed that any such characterization carried with it a substantially complete



PONCE DE LEON HOTEL—INTERIOR COURT.

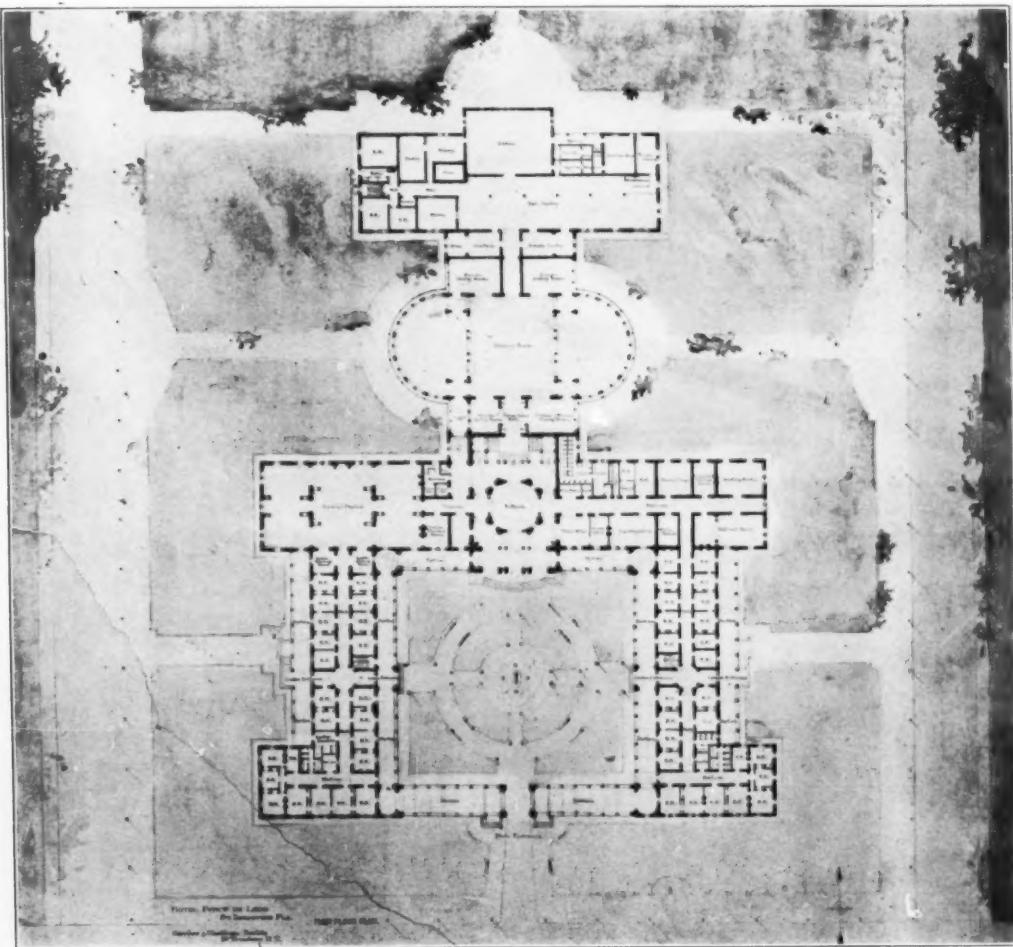
St. Augustine, Fla.

tive merit of the work of these two firms, the general architectural policy of Carrère & Hastings must be pronounced to be in general an improvement on that of McKim, Mead & White. The former were the younger firm, who not only followed the example of their predecessor, but in certain respects bettered it; and the peculiar importance of Carrère & Hastings cannot be understood unless a careful explanation is attempted, both of the significance of the example set by McKim, Mead &

condemnation of all its works and practices. Any criticism which originates in such a general point of view makes the kind of mistake which tends to invalidate all of its subsequent judgments. American architecture has been imitative, of course; but it has been imitative of necessity and for excellent reasons. At times, also, this imitation has been indiscriminate and meaningless; but on the whole its use of European architectural forms has been gradually becoming more discriminate and more

significant. American architectural history has been the record of a development, and no criticism of an important individual architect has any chance of being just and edifying unless the critic understands the trend of this process of development, and the place

For American architecture to have started in anything but the imitation of foreign or European architectural forms would have been a violation both of precedent and of good judgment. In periods when communication was difficult and precarious, and when



PONCE DE LEON HOTEL—MAIN FLOOR PLAN.

therein which the individual architect has made for himself. Our first task must consequently be that of describing in a very general way the manner in which American architecture has developed, and the conditions which have determined its progressive transformations.

a people could assert its right to national development only by successfully defending itself against its neighbors or conquering them, imitation necessarily played a much smaller (although still by no means negligible) part in architectural development than it has during the past five centuries; but just in pro-

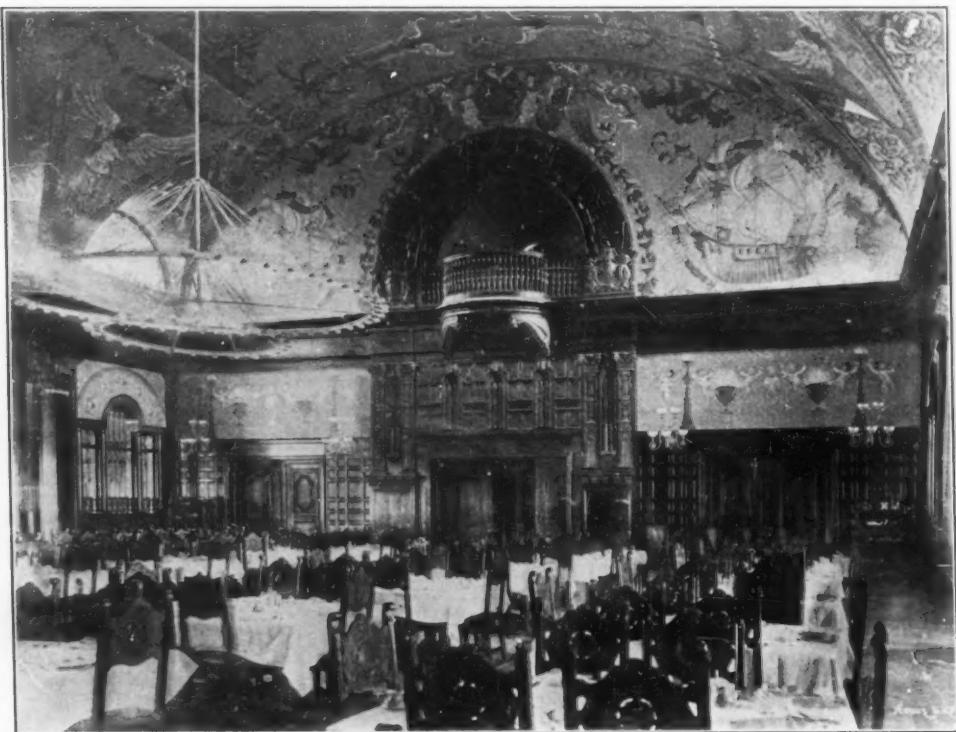


PONCE DE LEON HOTEL—ROTUNDA.

portion as intercourse among different peoples is safe, easy and quick, the peculiarly intelligent people is the one that knows what and when and how to borrow. The American colonists being the offshoot of Europe peoples, were obliged to borrow their whole stock-in-trade of ideas, laws and manners and technical forms and practices. In response to the imperative requirements of life in a new and undeveloped coun-

try the present day they have not escaped a certain necessary colonialism in their technical ideals and practices, and for special reasons their architectural methods have remained even less independent than has been the case with the other arts.

One of the strongest influences working on behalf of the nationalization of any art is the endeavor of its practitioners to express a peculiarly



J PONCE DE LEON HOTEL—DINING ROOM.

try, they soon began to modify the equipment in civilization, which had been brought across the Atlantic; but in the beginning they naturally modified that part of their equipment, which was the greatest immediate practical importance, viz.: their political and economic ideas, their manners and their laws. In respect to technical forms they remained colonists long after they had become politically and economically independent. Down to

local subject-matter; and it is this endeavor which has been responsible for whatever national character Americans have been able to impart to their sculpture, painting and literature. But architecture in a sense has no subject-matter. Like music it is an art in which no valid distinction can be made between subject-matter and form. The architecture of any country and that of the United States in particular has peculiar conditions to meet, local mate-

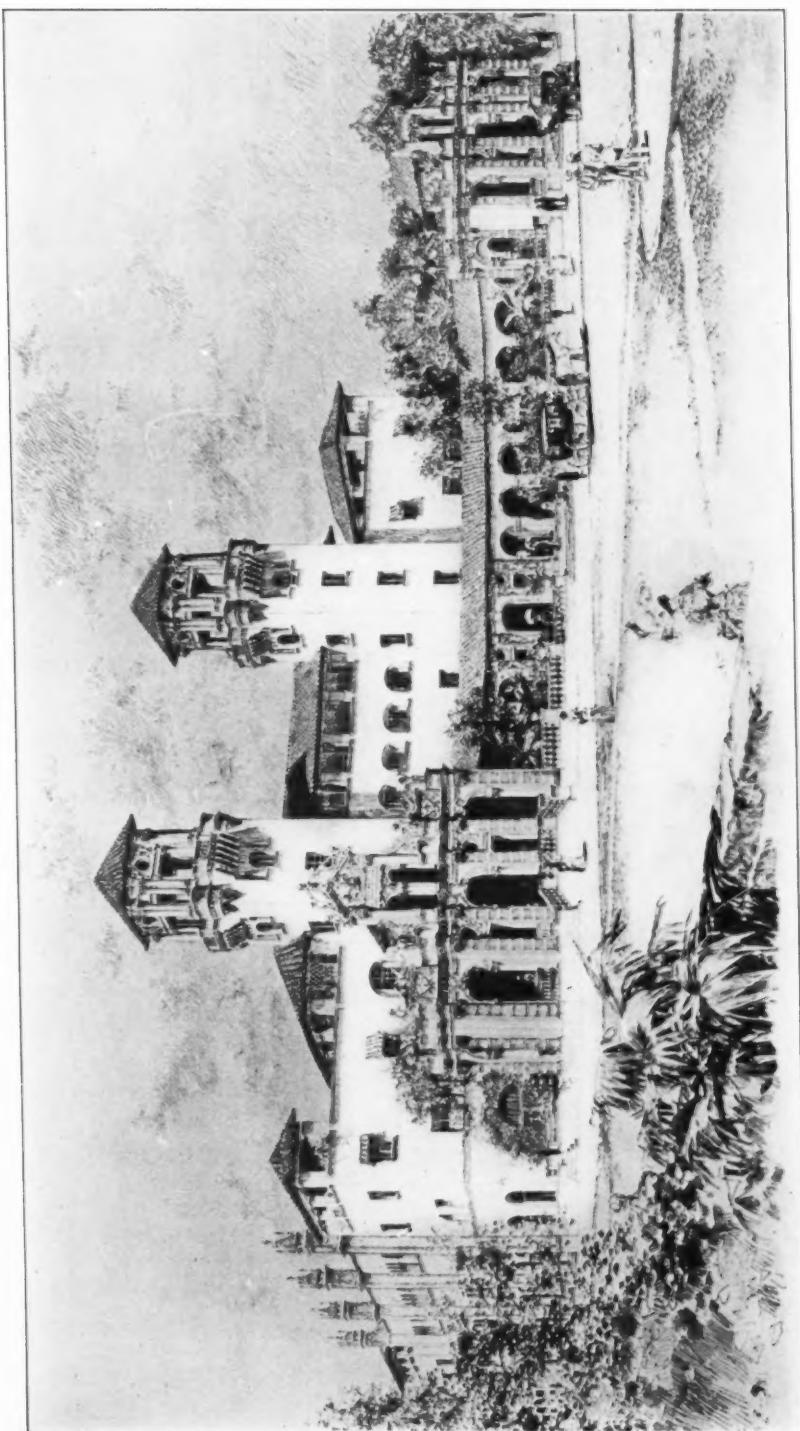
THE WORK OF CARRERE & HASTINGS.

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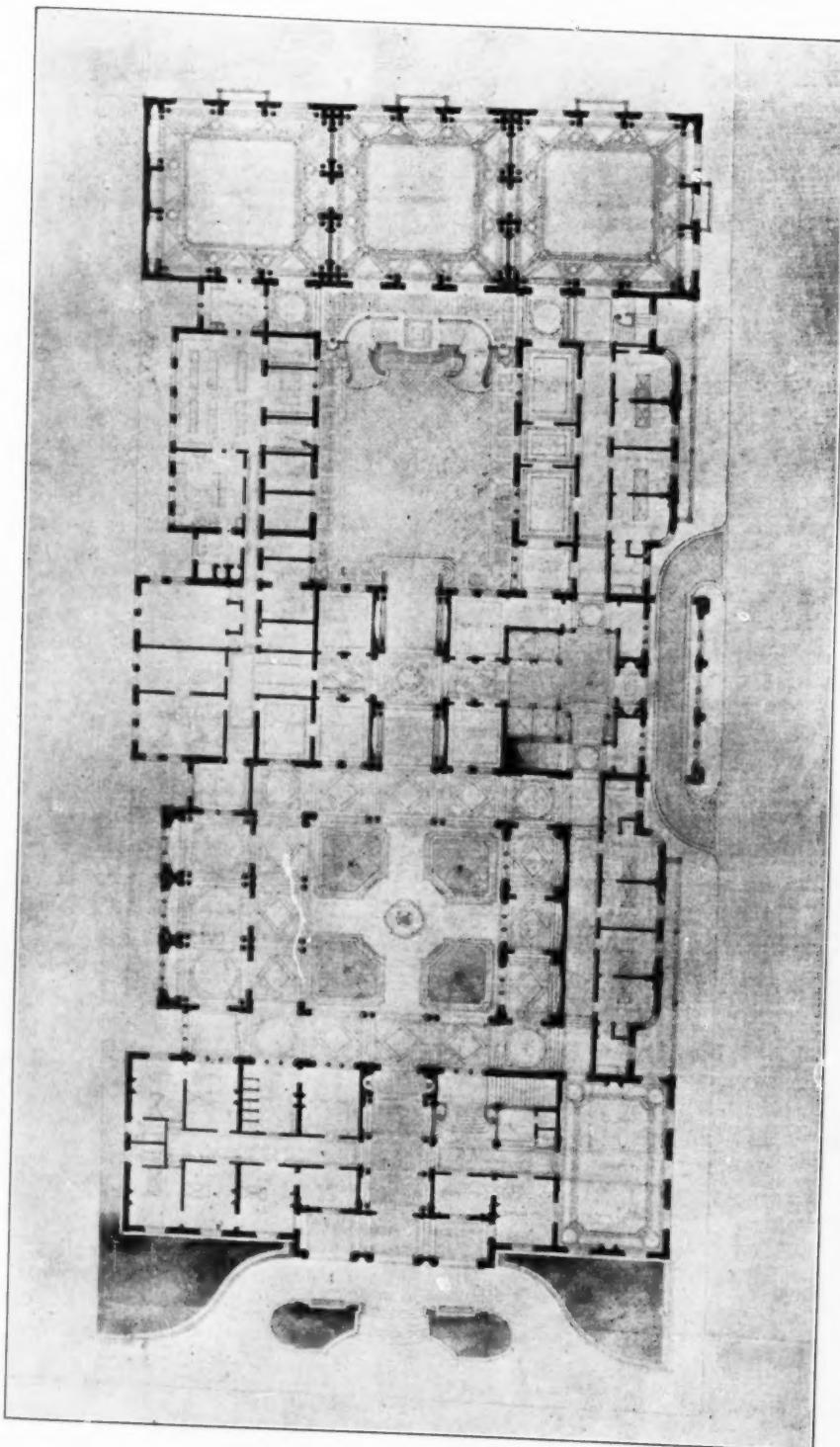
St. Augustine, Fla.

METHODIST CHURCH (1887).



THE ALCAZAR HOTEL (1888).

St. Augustine, Fla.



St. Augustine, Fla.

ALCAZAR HOTEL—GROUND FLOOR PLAN.

rials to master and novel problems to solve; and in this sense it can be said that American architecture has a special and local subject-matter. But these local conditions, materials and problems have no intrinsic and inde-

any independent means of winning public attention. While the novelist who writes in the English language can gain a hearing by writing about familiar American subjects, the architect can gain a hearing only by means of his



WEST END CHAPEL (1889).

West 105th St., New York City.

pendent interest for the public, apart from the forms in which they are embodied. They provide the architect with his difficulties and his opportunities; but they do not provide him with

peculiar use of his appropriate language. He is as much tied to certain conventional forms of expression as the man of letters is to the English vocabulary and grammar. If he used any



PRESBYTERIAN CHURCH (1860).

St. Augustine, Fla.

other forms he would not be understood, and he would in addition run a grave risk of not understanding himself, and he cannot make those familiar forms look fresh merely by the help of peculiarly fresh material. His work is not essentially any more imitative than that of a painter or a novelist. All American technical methods and forms

in the selection of those forms best suited to the local purposes, and then in the peculiarly consistent, idiomatic, realistic, and beautiful rendering of the adopted style. The distinction of modern French architecture is due to the fact that for some centuries French architects have on the whole been more consistent, more capable and more in-



CENTRAL CONGREGATIONAL CHURCH (1891).

Providence, R. I.

are borrowed; but the architect has no way of concealing his borrowing.

American architects have no reason to be apologetic about the alien source of their technical methods and forms. There was nothing else for them to do, and they have only followed the example of the European architects of the past several centuries. All architecture since the Renaissance has been imitative in method and alien in origin. Good architecture has consisted, first,

telligent in their imitation than have the architects of other countries, and whatever distinction American architecture has any chance of attaining must depend upon the display of similar merits. As a matter of fact, American architectural development has depended upon the display of similarly meritorious qualities. It would have been absolutely fatal for American architecture in the beginning to have been anything but a reproduction of

traditional European forms, because native forms were entirely lacking. The only way a local tradition could be introduced was by the gradual transformation of the more appropriate Eu-

associations; and it is by the power which certain architectural forms have of arousing such associations that they are endowed with warmth and life to the architect and his public. Thus the



CENTRAL CONGREGATIONAL CHURCH (1891).

Providence, R. I.

ropean styles. A national architecture cannot be constructed merely by the intelligent adaptation of local materials and building methods to local practical problems. In order to be interesting, buildings must be charged with human

fact that America was a new country increased rather than diminished the necessity for a systematic policy of imitating traditional European forms; and once the practice was begun, it had to be carried through to its logical con-



PIERCE BUILDING (1891).

Hudson St., New York City.



MAIL AND EXPRESS BUILDING (1891)—FULTON STREET FAÇADE.
Fulton St. and Broadway, New York City.

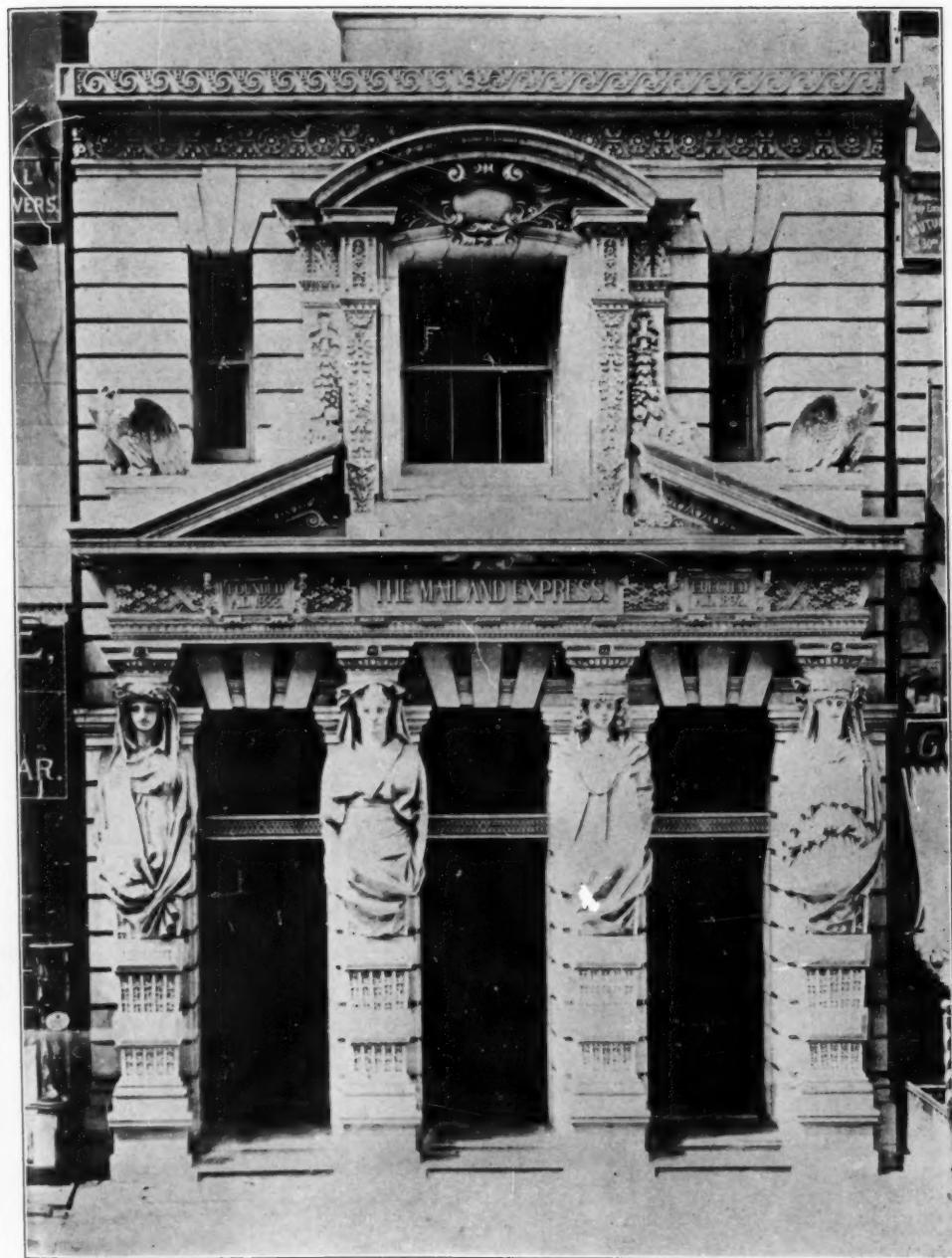
clusion. It had to be continued, until both the architect and his public became tired of mere imitation, and sought to discriminate between imitation which had become an indiscriminate, mechanical and useless copying of European styles and one which exercised both an intelligent discrimination among these styles, and which began the process of intelligently adapting them to American conditions and needs.

As a matter of fact, American architecture has passed gradually from a habit of indiscriminate and incompetent imitation into a conscious practice of more discriminate and more competent imitation. In the beginning it was Georgian, because the colonies were or became English colonies; and it was as natural for an American merchant to build a Georgian house as it was for an English merchant. It continued to be Georgian for a decade or two after 1789, because Americans knew no other way of building; but the tendency to add porches, supported by huge columns, provided the transition to the next step. The Classic revival followed, in the adoption of which the American architect was merely obeying an imitative idea, which extended to Europe as well, and whose adoption could be defended by a vague association between democracy and classicism. It was a mistake, of course, but it was a mistake which was partly redeemed by the single-mindedness and sincerity with which it was accepted; and because of this sincerity, American architecture owes some of its best buildings to the Classic revival. As it happened, however, the Classic revival was coincident with social and economic changes in American life, which temporarily brought about a debasement of all technical and intellectual standards. The Classic revival was succeeded by a period of wholly indiscriminate, unintelligent and incompetent imitation of European styles; and this fact was particularly unfortunate, because it occurred in the decade preceding and succeeding the war, when the increase of wealth in the Eastern States resulted in a revival of house-building. The commercial architects of the time used to advertise

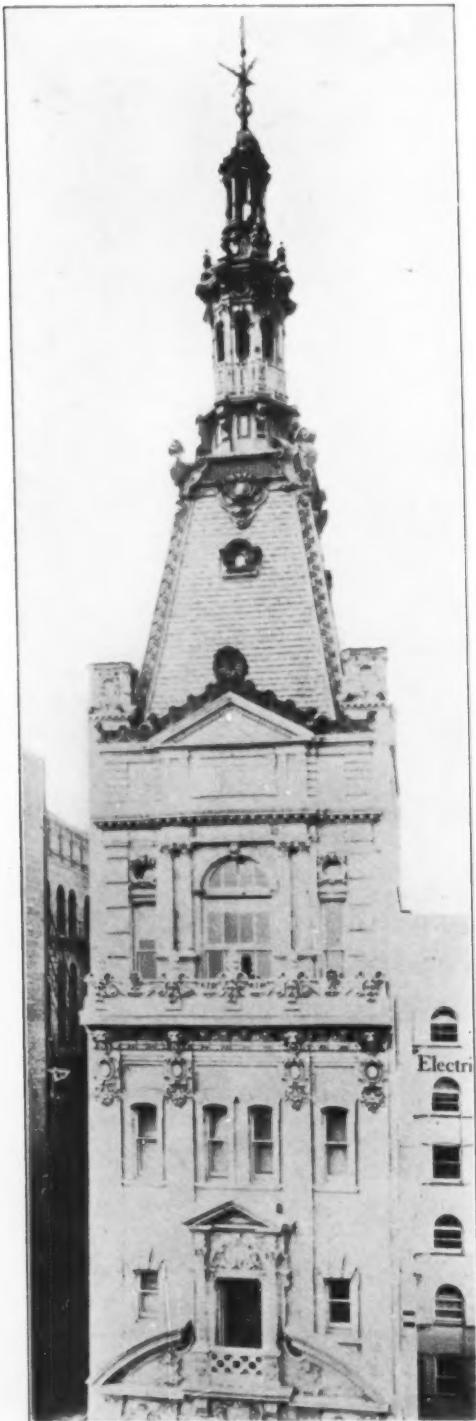
that they kept in stock plans for all kinds of houses, in any known style. It was not enough to offer the public a choice between a "Greek," a Gothic and an Italian villa. Swiss chalets and Oriental kiosques were considered necessary for the satisfaction of the American democrats' varied individual tastes in houses, and in certain cases, such as "Armsmear," near Hartford, deliberate attempts were made to combine Classic Gothic, Italian, Swiss and Oriental features in one single building. But such aberrations occurred toward the end of this phase of American architectural history, which was due to a temporary obliterating of all technical, intellectual and artistic standards—literature alone excepted.

During the decade immediately succeeding the war, a beginning was made towards the re-establishment of a higher technical standard in architectural design, and towards a more intelligent and selective habit of imitation. Certain architects, many of them of English birth, and all of them more or less under the influence of Ruskin, began a much more sincere attempt to introduce an American Gothic tradition than any which had yet been made; and in so doing they were really taking up the thread of American architectural development at the point where it had fallen from the hands of the Classic revivalists. Their influence, reinforced by that of Eastlake in interior decoration, dominated what architecture there was in this country almost to 1880. It had the advantage of being more scholarly, better equipped, and more earnest than any movement which had yet made a contribution to American architecture; but its effect was rather moral and technical than stylistic. The younger men brought up in the offices of these Gothic revivalists rarely remained true to the stylistic bias of their masters; but they inherited a sounder technical equipment and an equal amount of sincerity and enthusiasm, and they added thereto a still livelier disposition to individual self-expression.

The phase which succeeded the Gothic revival is confused and is characterized



MAIL AND EXPRESS BUILDING, BROADWAY ENTRANCE.



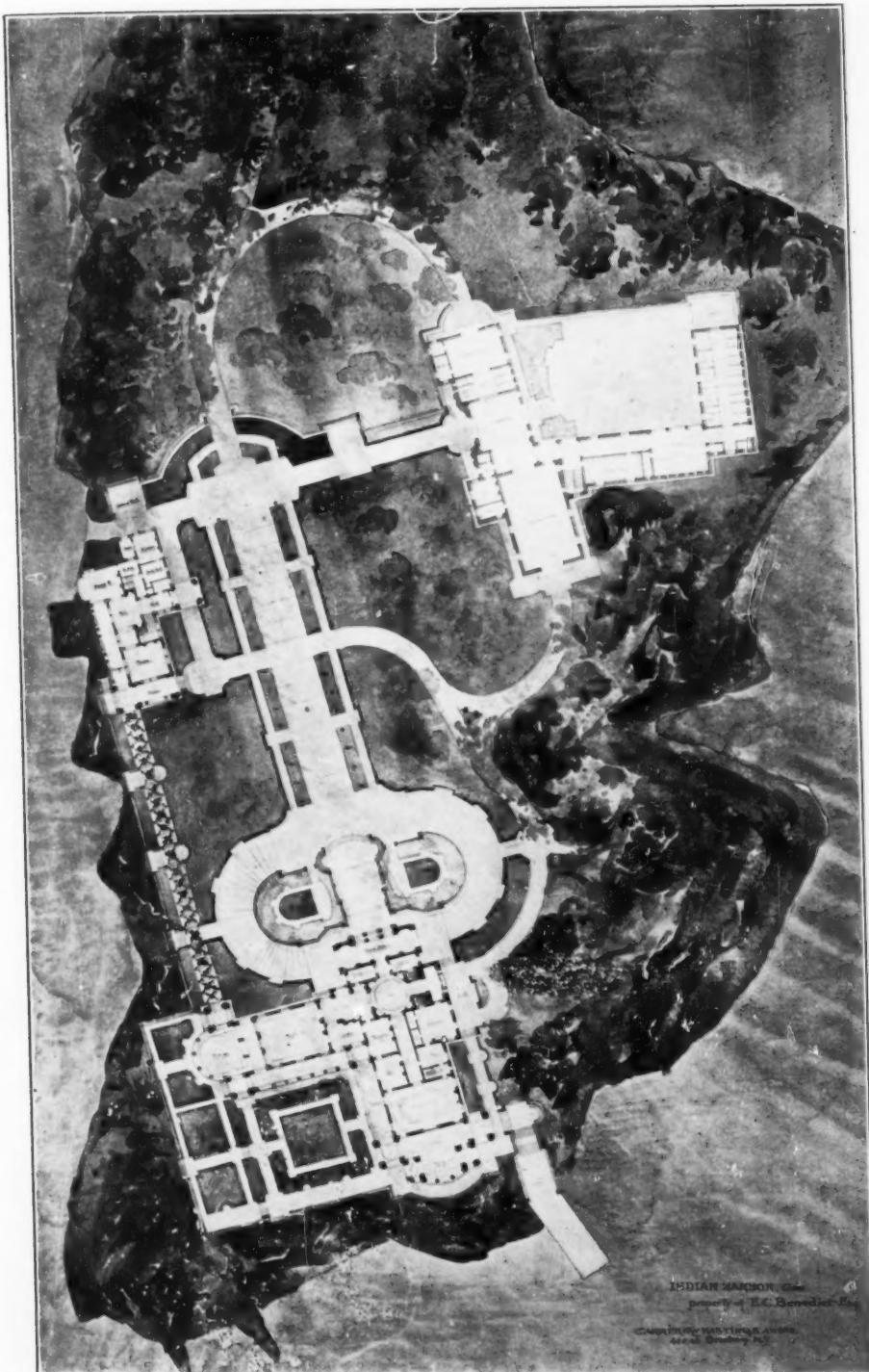
Mail and Express Building—Tower.
New York City.

by conflicting tendencies; but it becomes comprehensible in the light of the development of American architecture after 1885. These intervening years were remarkable for the tremendous power ex-



Methodist Church—Tower.
St. Augustine, Fla.

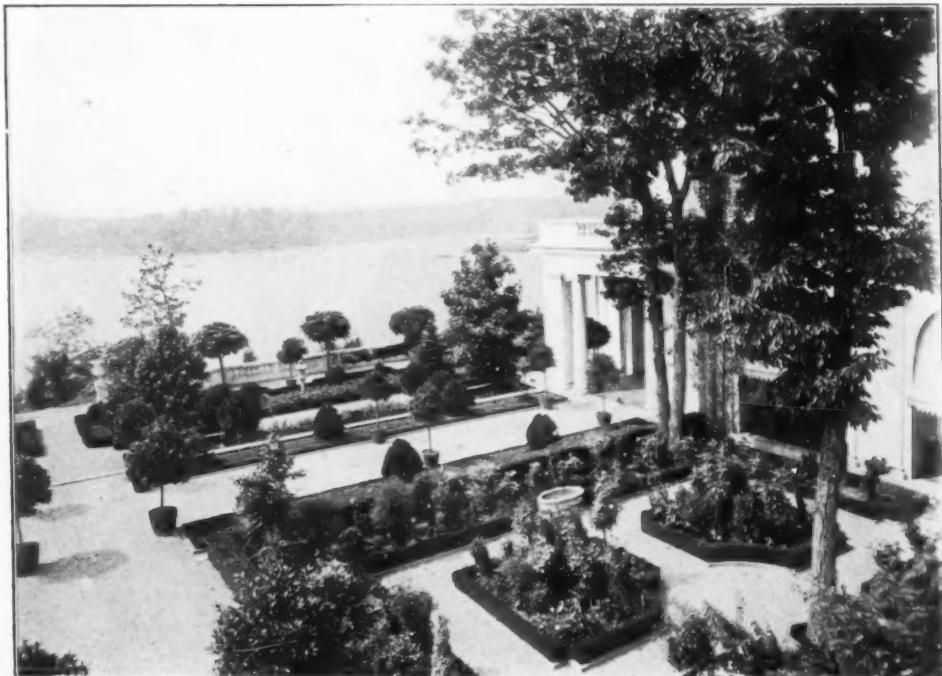
ercised by one man—Richardson—who, by the force of his example, added the weight of the Romanesque revival to the series of our architectural experiments. But this experiment was at bottom no more than a personal *tour de*



ESTATE OF E. C. BENEDICT, ESQ. (1891).
Greenwich, Conn.



The House From the Entrance.



Formal Garden.

RESIDENCE OF E. C. BENEDICT, ESQ. (1891).

Greenwich, Conn.

force. While the Romanesque revival did not long survive the death of its originator, the individual power exhibited by Richardson had its analogies in the work accomplished at that time and later by such architects as Root, Babb, Haight, Cope and Post. The work of all of these and other similar designers has been characterized by great power and consistency in the expression of a single style; but they belong to the period whose most vigorous exponent was Richardson. Richard Morris Hunt must be attached, chronologically, to this

ments was by way of being chaotic and confusing. It was reserved for another firm to bring to this "battle of the styles" the force of still another example—the force, that is, of a very special interest in the Italian Renaissance. The firm of McKim, Mead & White belongs, in its origin, to the group of architectural contemporaries and successors of Richardson, which has been mentioned above. Its earlier work was characterized by a bias towards the freer architectural forms which had found favor with the majority of that group; and only after



RESIDENCE OF E. C. BENEDICT, ESQ.—WATERFRONT VIEW.

Greenwich, Conn.

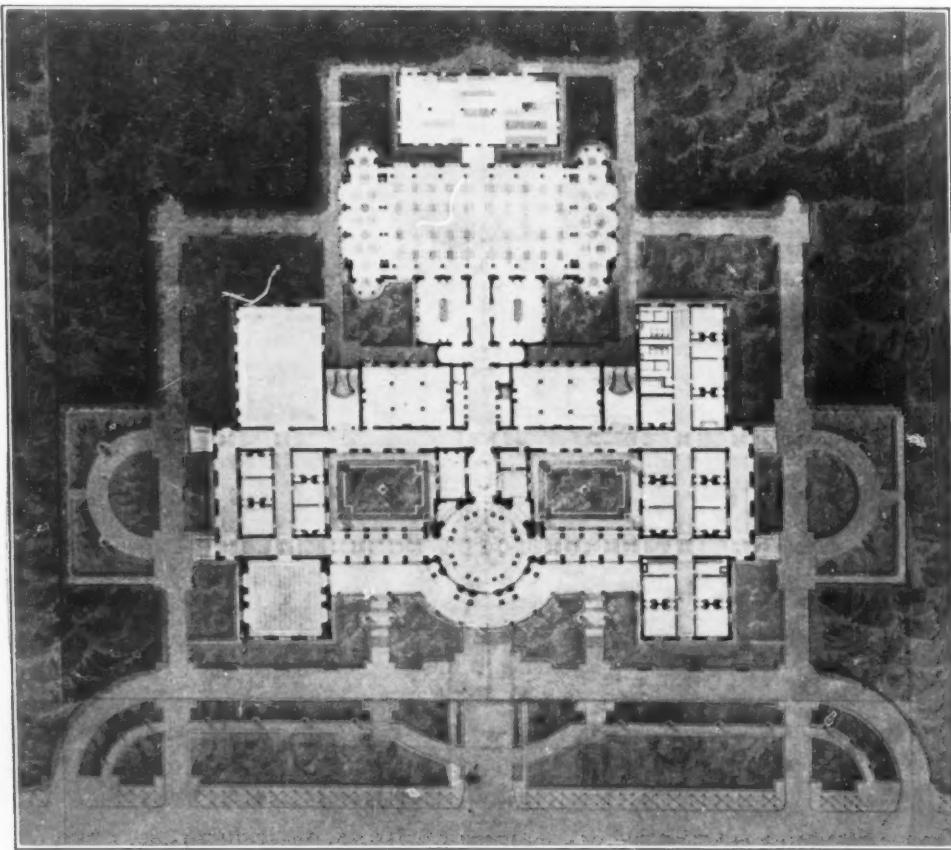
same group, but the influence of his work was different, because it combined less individuality with more eclectic tendencies—a more scholarly knowledge, and wider sympathies.

All of the able designers mentioned above were traditionalists, in that they made no attempt to depart from the American convention of imitation; but most of them sought, by the force of their own example to recommend to their associates and the public, one particular architectural style. And for this very reason the result of their experi-

some years of joint practice did the work of the firm exhibit a marked predilection for the models and forms of the Italian Renaissance. When this tendency first appeared, the contemporary critic might have supposed merely that one more combatant had been added to the "battle of styles"; and this account of the matter would not have been wholly devoid of truth. But it was also true that the new belligerent was destined to put up a much more successful fight than his older rivals. Neither was its comparative success due merely to the

great ability of the individual architects, in whose buildings the early Renaissance forms were embodied. The profound sympathy and understanding which McKim, Mead & White had for Renaissance architecture had much to do with the influence which their work had upon their associates and successors; but of equal, if not greater, importance was

tually began with the Italian Renaissance; and it is only by virtue of an almost heroic effort of the imagination that a contemporary individual can bridge the distance which separates him from the Middle Ages. The task is not beyond individual power; and it is to be hoped that peculiarly gifted men will persist in the attempt to renew those



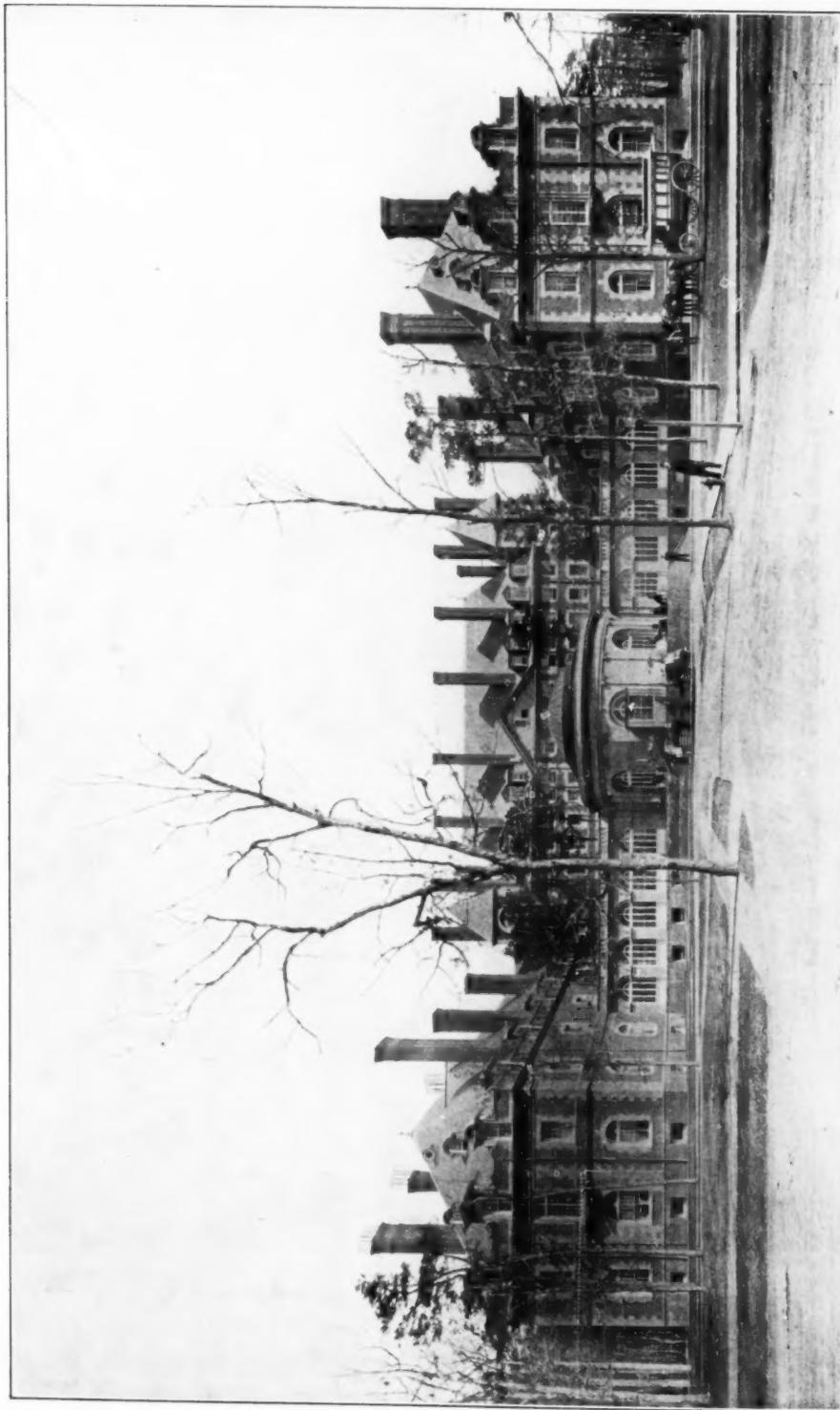
LAUREL-IN-THE-PINES—FIRST FLOOR PLAN.

Lakewood, N. J.

the fact that they popularized by their example a specific tradition, much better adapted to American needs than any or all phases of the Gothic, Romanesque or purely Classic architecture.

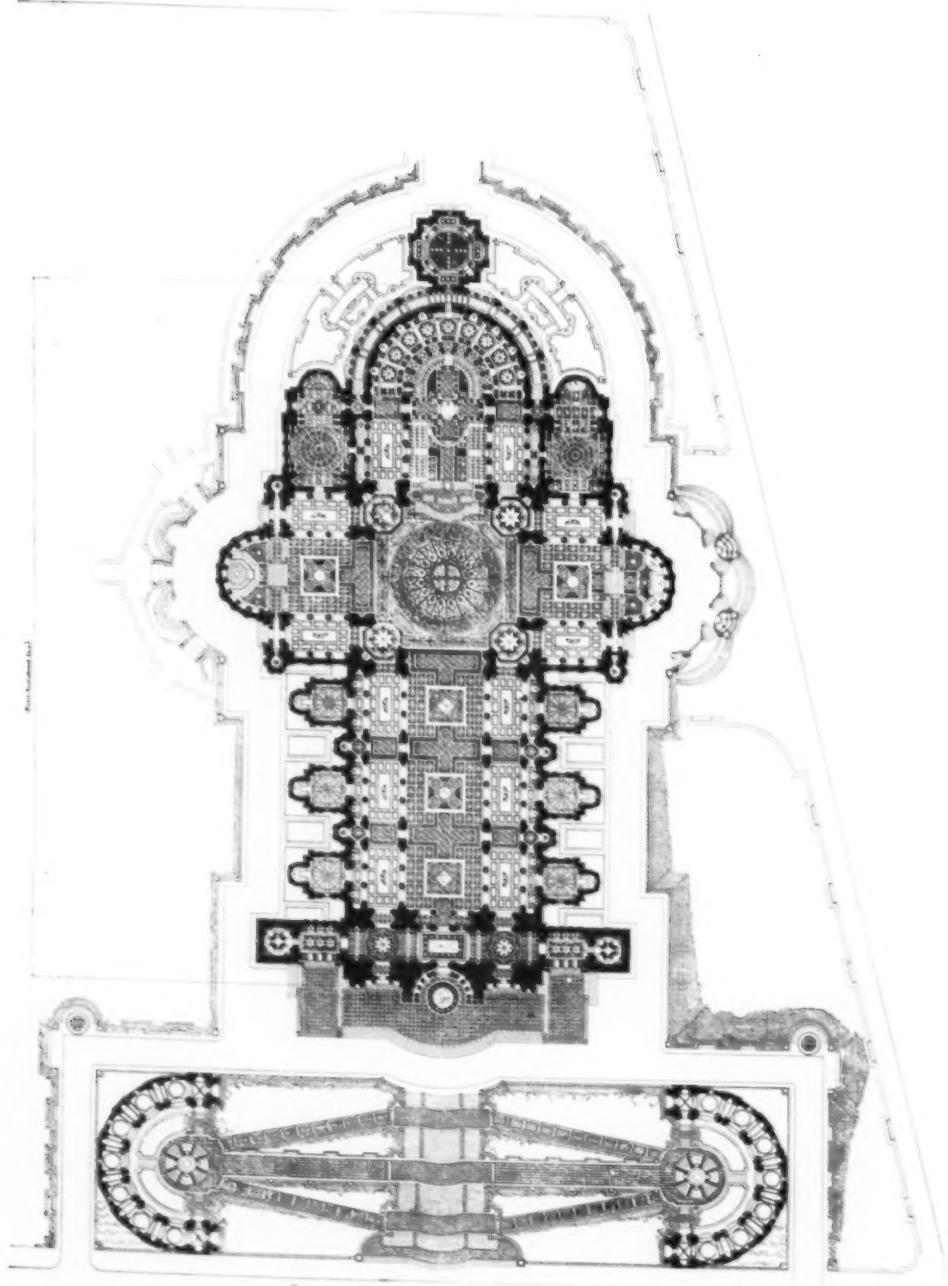
The architectural tradition of the Renaissance was peculiarly adapted to American needs for many different reasons. In the first place, the intellectual life of modern Europe and America ac-

ideals and forms of mediaeval life which are worth perpetuation. But they should not for the present expect many imitators, and they must be content to acquire that kind of goodness which is inseparable from loneliness. Their example is in truth incompatible with the spirit and tendency of modern life, and in particular of modern architecture. Modern architecture, European as well



LAUREL-IN-THE-PINES (1891).

Lakewood, N. J.



COMPETITIVE PLAN FOR THE CATHEDRAL ST. JOHN THE DIVINE.
New York City

as American, is necessarily imitative; and the work of imitation has a logic of its own, which cannot be violated with impunity.

Ideals, examples and forms capable of fruitful imitation must possess a certain flexibility and universality. They must be the result of general and widely diffused intellectual sympathies and ideals,

because the Roman influence in the civilization of the fifteenth century was alive, but submerged. It was merely brought to the surface by the Renaissance; and the success of that period in renewing a long-distant past, without losing the quality of being modern and contemporary, was a triumph for conservative intellectual reform. It showed

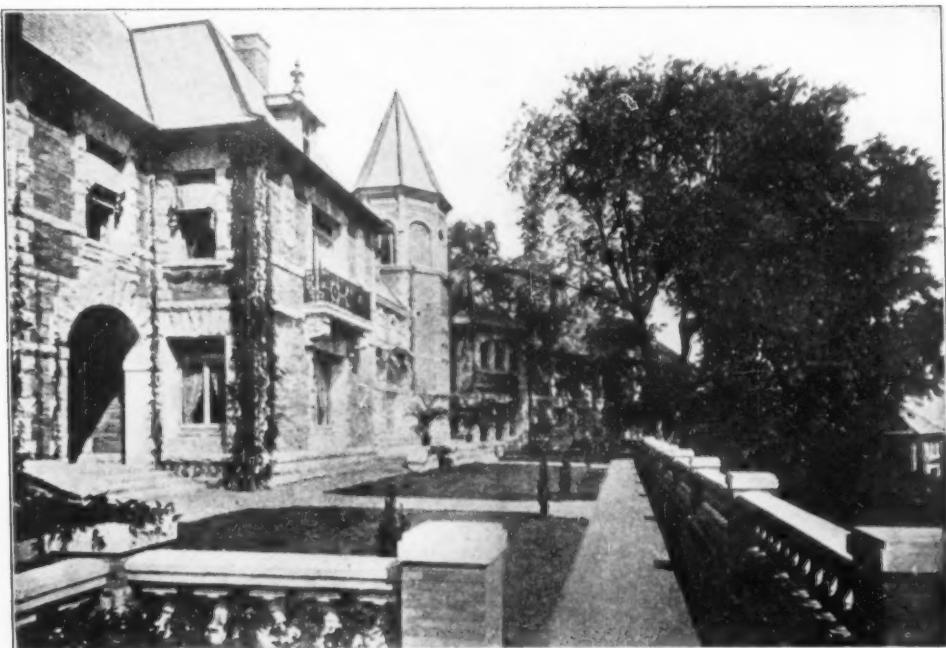


COMPETITIVE DESIGN FOR THE CATHEDRAL OF ST. JOHN THE DIVINE (1892).
New York City.

instead of highly specialized intellectual sympathies and ideals. Now the ideals and sympathies of the Renaissance were themselves imitative, flexible, universal and broadly sympathetic. They were the result of a partly artificial attempt to revive Roman traditions, forms and examples; but the attempt was less artificial than it seemed,

that a people could be imitative without any necessary sacrifice of individuality, and that they could be innovators without losing touch with a corrective and leavening tradition.

The Renaissance revival initiated by McKim, Mead & White made, consequently, a much livelier and more permanent appeal to the American public



RESIDENCE OF JOHN PITCAIRN, ESQ. (1893).
Jenkintown, Pa.



AMHERST CHAPTER HOUSE (1888).
Amherst, Mass.



Washington, D. C.

RESIDENCE OF MRS. R. H. TOWNSEND (1893).



Moravian Cemetery, New Dorp, S. I.

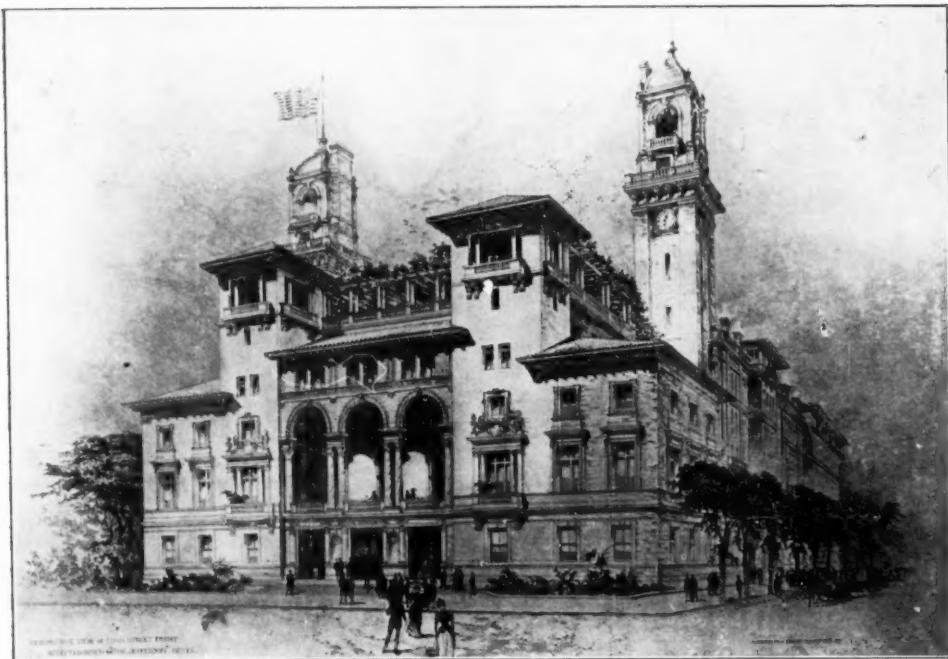
KUNHARDT MAUSOLEUM (1896).

than had the preceding Classic, Gothic and Romanesque revivals. It placed before them familiar and beautiful architectural forms, which could be successfully imitated without any extraordinary individual imaginative effort, but which at the same time worthily embodied the spirit of a great architectural movement. McKim, Mead & White were not, like Richardson, imposing an individual preference on a fascinated but restricted body of admirers. They were interpreting to the American public the lesson in architectural history which it had to learn. They were anticipating the American need of an architectural style which could be imitated without either being falsified or re-created in the process; and for that reason their influence has been much more formative than that of any of the group out of which they issued. Their example was not only, like that of Richardson, influential, because it was powerful; but it was even more influential because it was prophetic. It was based upon a correct criticism of the comparative value for the purposes of modern American architecture of the several leading architectural traditions.

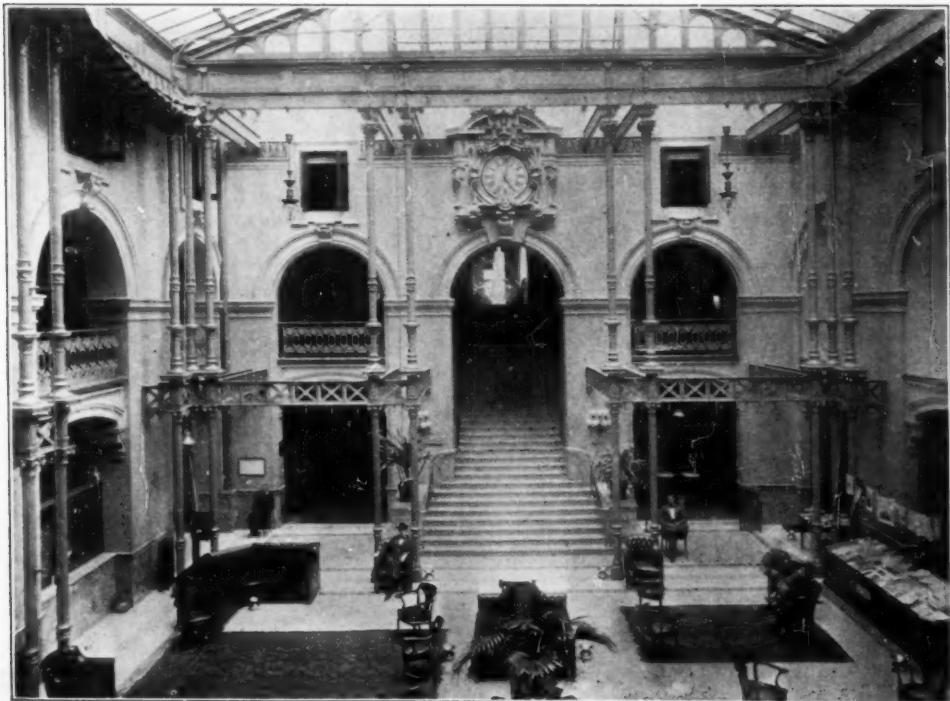
It rarely happens, however, that the full consequences and meaning of any innovation are brought out in the work of the original innovator; and, as a matter of fact, such has been the case with McKim, Mead & White. Representative as they were, on the whole, of the better architectural purposes of their day, and prophetic as their work was of the actual course of American architectural development, both the lesson and the prophecy failed in certain respects of being complete. For one thing, the Renaissance, both in architecture and in even other departments of technical work, has stood for very many different tendencies. If it be admitted that a sane critical judgment will select the Renaissance as the most available point of departure for American architecture of the present and the future, the further question remains to be asked whether every aspect of the Renaissance is equally available for the purpose. Should the selection be carried any

further? Are there any good reasons for preferring any one to any other phase in the development of Renaissance architecture? The answer which the work of McKim, Mead & White makes to such questions cannot be other than ambiguous. On the whole, the aspect of the Renaissance with which they were most in sympathy was its earlier Italian phase, and this preference dominates their work. But they have not been excluded thereby from borrowing the forms of almost every other architectural phase of the movement. They have not scrupled to build French seventeenth century châteaux and Georgian mansions, as well as early Italian villas, while in other cases there is obviously an ingredient in their work derived from Palladio and his imitators. Nor is this all. In two or three conspicuous buildings they have preferred to go direct to Roman models for inspiration, and in at least two cases with peculiarly conspicuous success. Hence it would seem that they could not attach much importance to the selection of any one phase of Renaissance architecture as better for American purposes than any other phase. They preferred, in this respect, to keep their liberty; and they retained in this choice a surviving trace of the mixture of individualism and eclecticism which had characterized in general the group out of which they had issued.

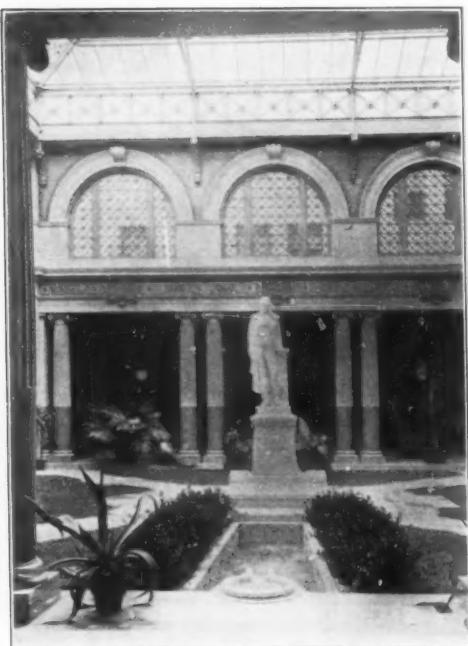
In another respect, also, McKim, Mead & White failed to be representative of the later tendencies in American architectural development. They have not had, to the same extent, the benefit of the school training which has had such a profound influence on so many of their contemporaries and followers. By the foregoing statement, we do not mean, of course, that they were not sufficiently well-informed and well-equipped architects in every technical respect. Neither do we mean to affirm that the school training which the great majority of the younger architects have enjoyed has been wholly advantageous to the quality of their work. The fact remains, however, that like the majority of the group from which they issued, they received the best part of their schooling in the



JEFFERSON HOTEL (1893).



JEFFERSON HOTEL—GLASS-COVERED INTERIOR COURT.
Richmond, Va.



Jefferson Hotel—Upper Court.
Richmond, Va.

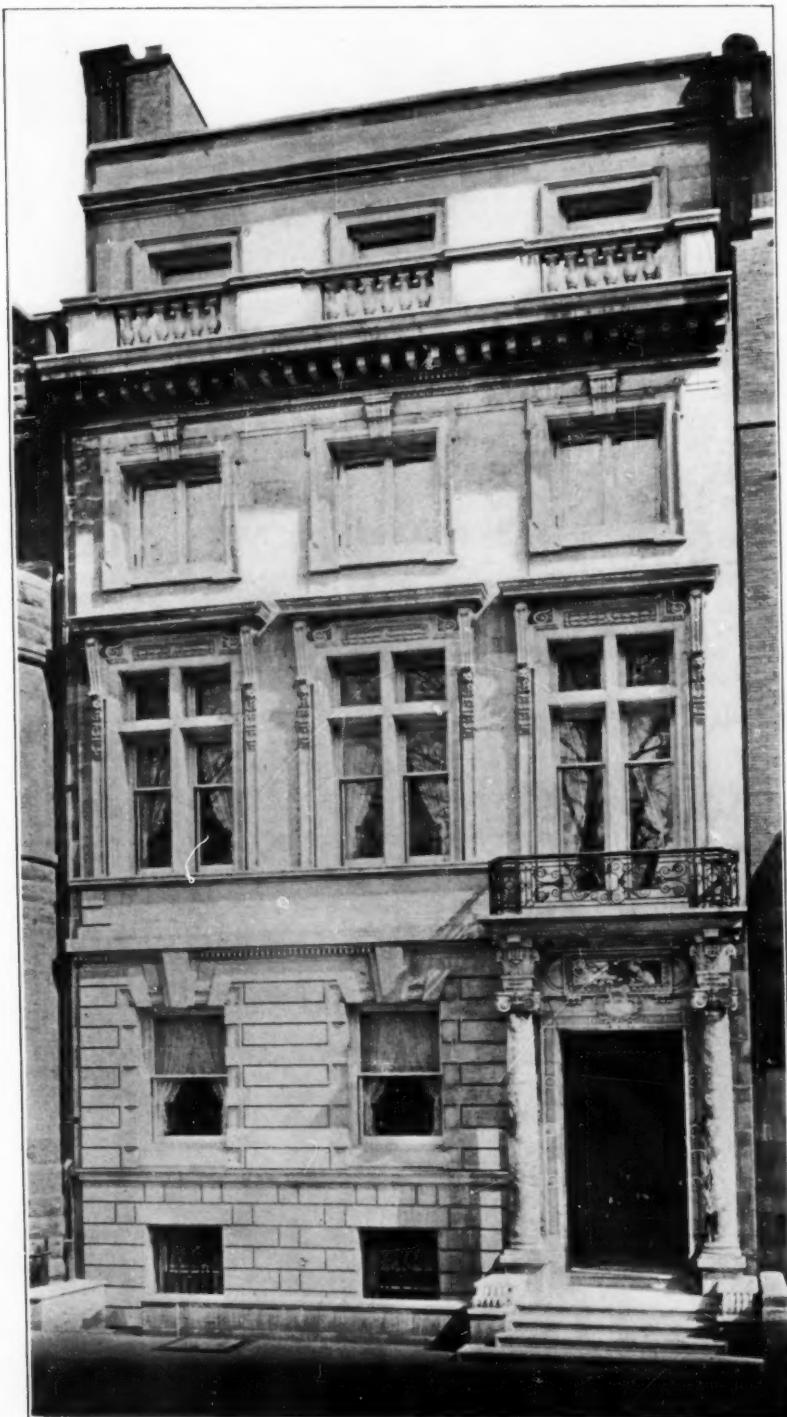
offices of older architects, and in this respect they differed from their younger associates. Within certain limits, the comparative absence of school training was, considering the kind of work they were destined to do, an advantage to them. In all probability they would never have expressed so freely, so spontaneously, and so sympathetically varied aspects of the Renaissance tradition, in case they had been passed through the rigid discipline of the school; and in that event they would have exerted a less powerful personal influence on the course of American architectural transformation. But, on the other hand, the extent to which they were sympathetically possessed by the spirit and the architecture of the early Renaissance had at least one less desirable effect upon their work. They were fascinated by the effect of these Renaissance buildings, and they sought, above all, to reproduce a similarly seductive and persuasive effect in their own version of these traditional forms. They succeeded brilliantly, but their success entailed

certain penalties. In order to obtain the effect they were frequently far less scrupulous about the economy and the propriety of their plans than a school-trained architect would have dared to be. On the whole, they tended to sacrifice plan to design, and to consider a building chiefly as a matter of a handsome exterior. Assuming that some such sacrifice was necessarily associated with their brilliant and peculiar success, and with the powerful influence they exerted, the game was assuredly worth the candle; but a technical method, which was in their case justified by its results, might well be demoralizing to less capable imitators. As a matter of fact, very few of the younger architects followed their example in this respect. The more rigid training of the latter saved them from the danger of over-emphasizing an aspect of a complete building, which, essential as it is, should in the interest of thoroughly good work be made subordinate to the plan.

The younger associates of McKim, Mead & White have, consequently, varied from the practices and example of



Senate Office Building—Rotunda.
Washington, D. C.



RESIDENCE FOR RICHARD M. HOE, ESQ. (1893).
11 East 71st St., New York City.



LIFE BUILDING (1893).
17 West 31st St., New York City.

that firm chiefly in two respects. They have tended to restrict the choice of their adopted forms to much narrower limits; and in general they have preferred the French to the Italian phase of the Ren-

aisance from any such transposition of fundamental architectural values as are involved in the sacrifice of the plan of a building to its design—which is, at bottom, equivalent to the sacrifice of the



PATERSON CITY HALL (1893).

Paterson, N. J.

aissance. Moreover, their preference for the French architectural tradition has been the natural result of their school training at the Beaux Arts in Paris, and this training, whatever its disadvantages, effectually prevents its beneficia-

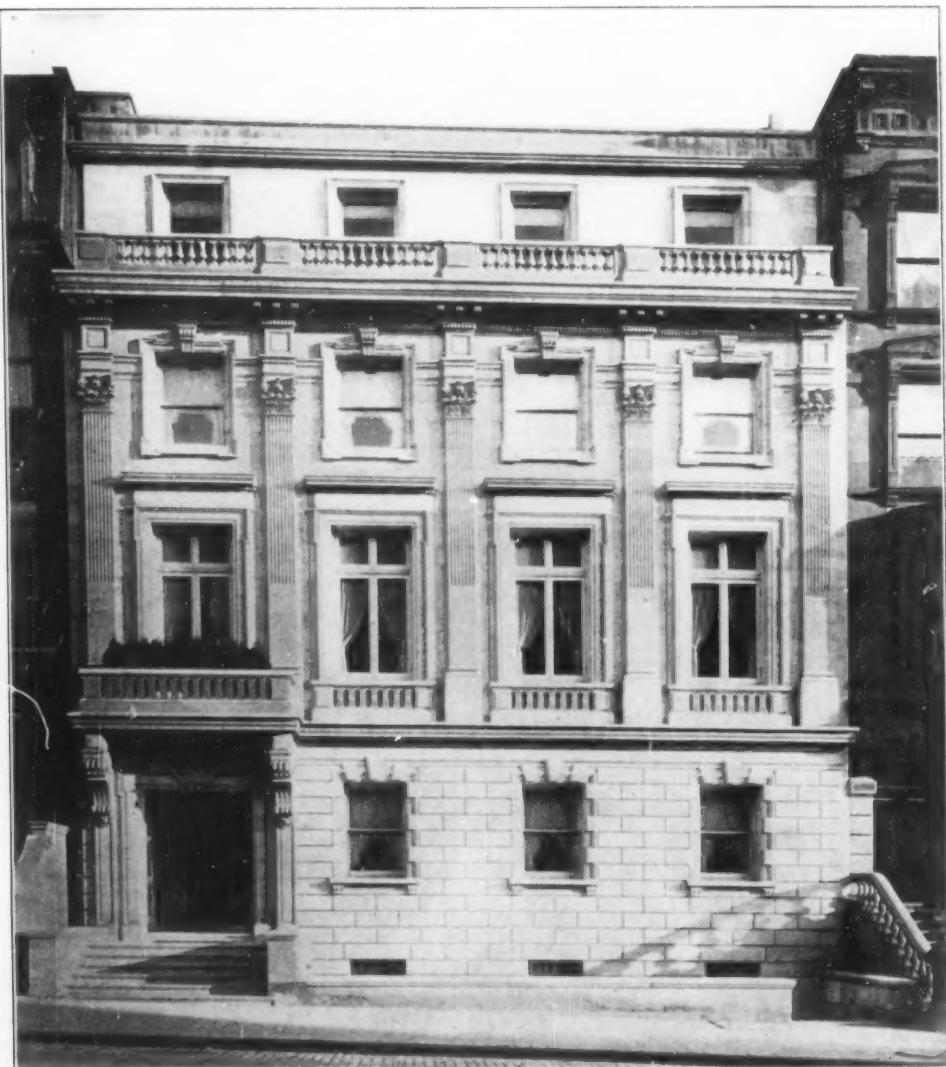
function of a building to its appearance.

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The foregoing account of the predecessors and contemporaries of Messrs. Carrère & Hastings was a necessary preliminary to a specific description of

the meaning and quality of their work and of their place in American architectural development. As was stated in the opening section, Carrère & Hastings have shared with McKim, Mead &

their work and the extent of their influence. In certain respects, Carrère & Hastings have merely confirmed and reinforced the example of McKim, Mead & White. Indeed, both Mr.



RESIDENCE OF DR. CHRISTIAN HERTER (1893).

819 Madison Avenue, New York City.

White the distinction of being the peculiarly conspicuous and successful architects of their own day. These two firms occupy a class by themselves in respect to the volume and variety of

Carrère and Mr. Hastings performed their earliest practical work in the office of McKim, Mead & White, just as Stanford White himself occupied a stool in the office of Richardson and Charles

F. McKim in that of Russell Sturgis. At the time, however, when Messrs. Carrère & Hastings were working with the firm of McKim, Mead & White, the later practice and policy of that firm

shingled dwellings, and it was not until about the time of the departure of Mr. Carrère and Mr. Hastings that the policy of the firm began to change. From the very beginning of their practice, Carrère

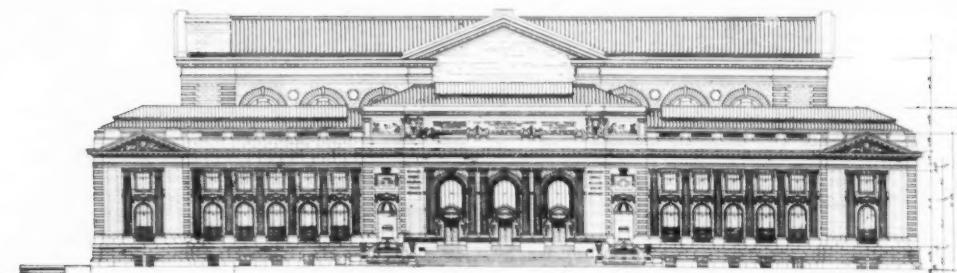


RESIDENCE OF H. T. SLOANE (1894).

18 East 68th St., New York City.

had not been definitely developed. Their employment in McKim, Mead & White's office was coincident partly with the firm's earlier period of gabled and

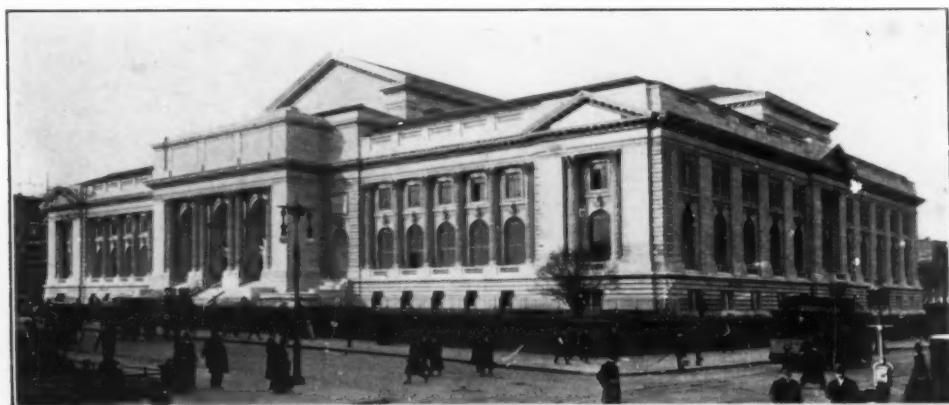
& Hastings arrayed themselves on the side of the Renaissance revivalists. They understood, also, that the architectural language of that period was more pre-



FRONT ELEVATION.

cisely translatable into modern American terms than that of any other period, and they understood that it must become the point of departure for the gradual establishment of a local American tra-

original; but for the present, originality is necessarily revolutionary; and there is no meaning in a revolution without an established order from which to revolt. Carrère & Hastings joined with

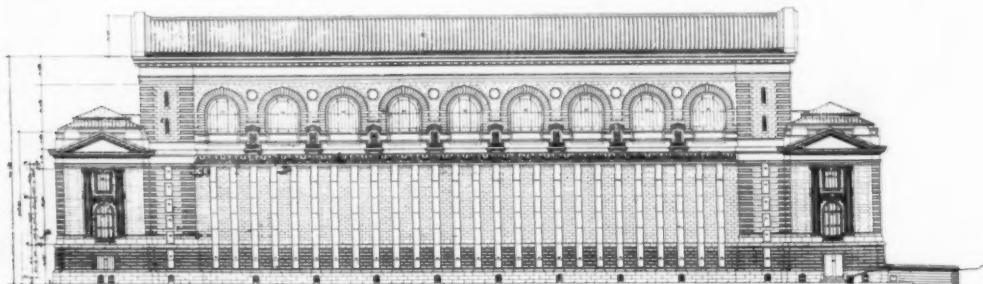


NEW YORK PUBLIC LIBRARY (1897).

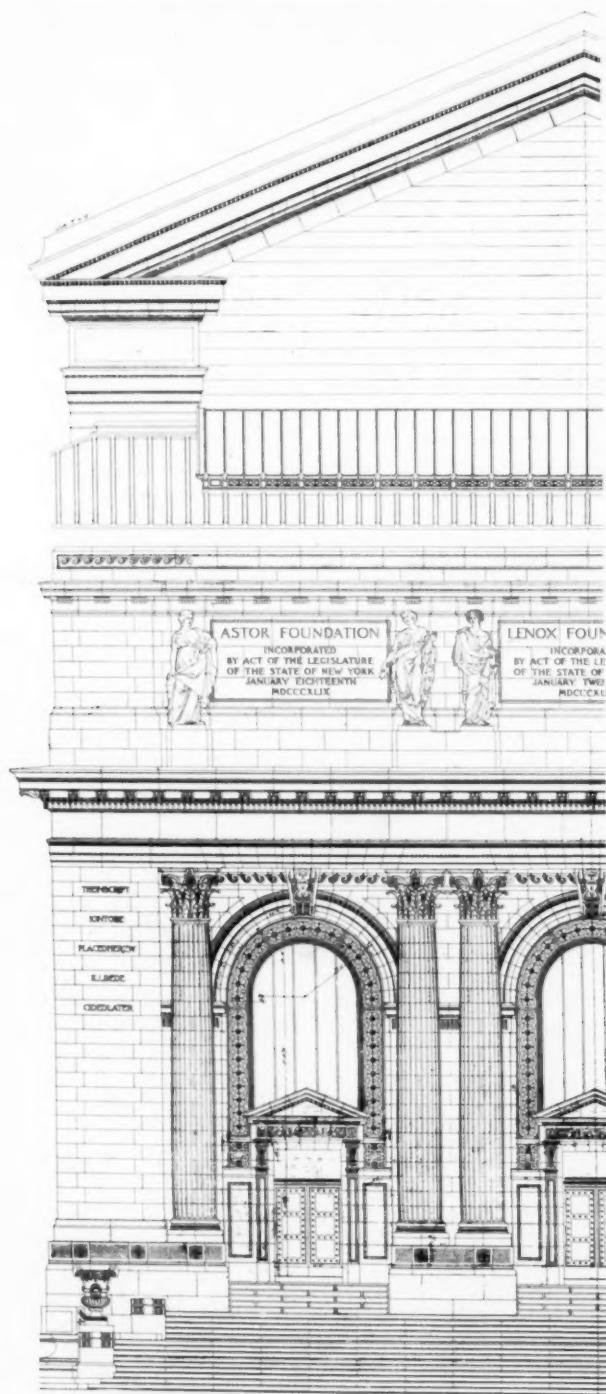
Fifth Avenue, 40th to 42d Sts., New York City.

dition. They were not betrayed, consequently, by an illusive pursuit of mere originality. The time may come when American architects can afford to be

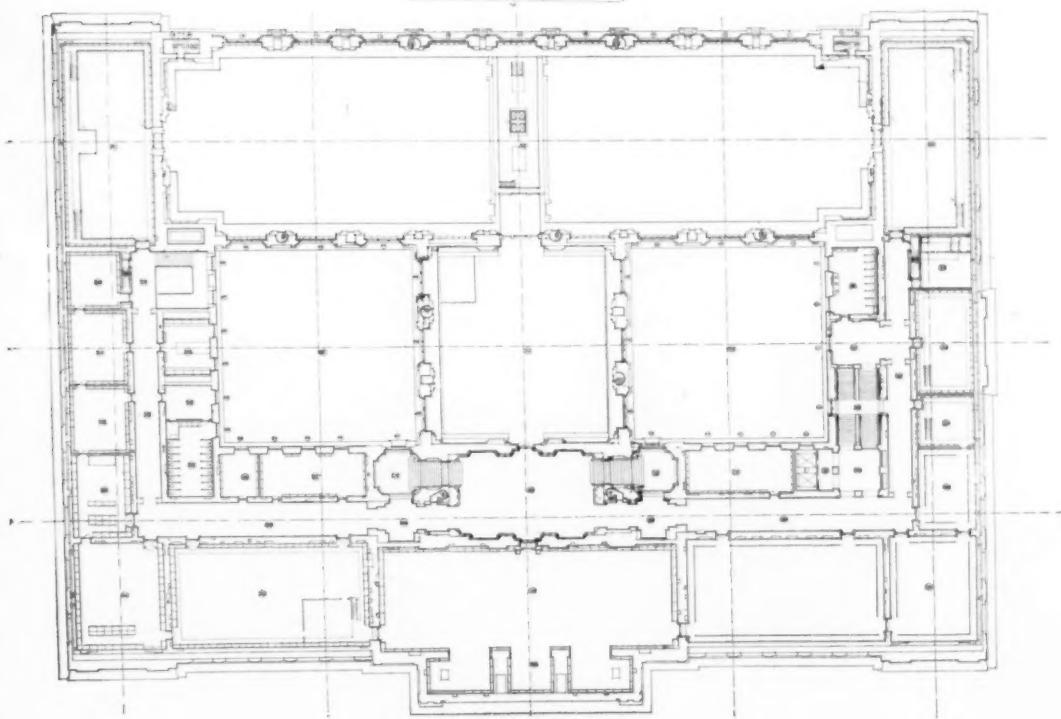
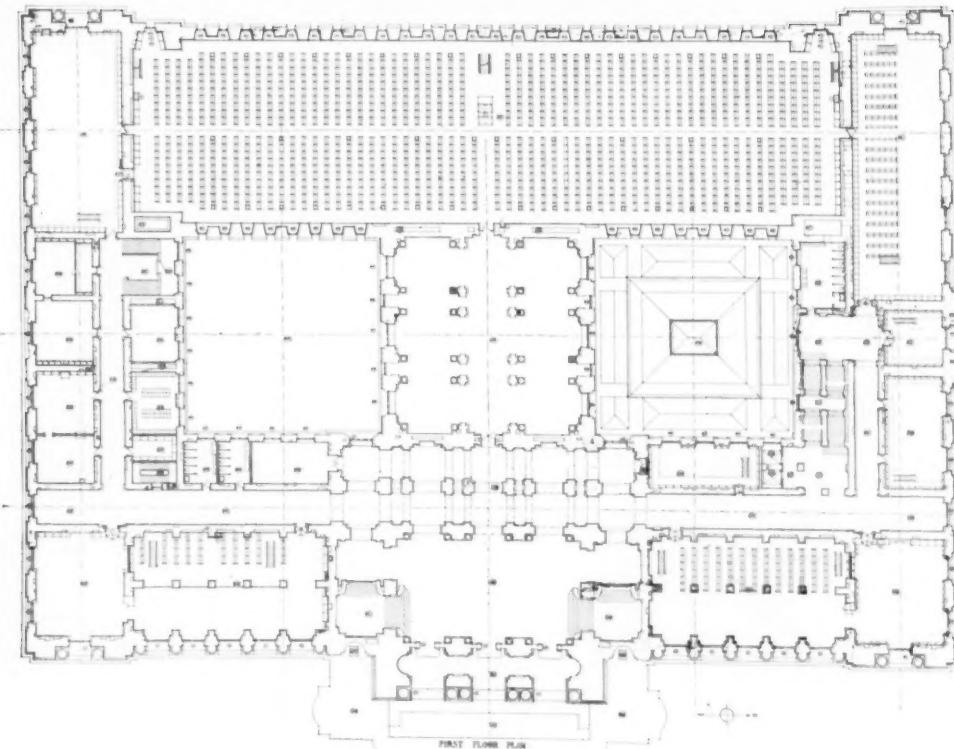
McKim, Mead & White in the attempt to establish an order, and they looked in the same direction for the necessary material. They understood that a local



REAR ELEVATION.



NEW YORK PUBLIC LIBRARY—DETAIL OF CENTRAL PAVILION.



Second Floor Plan.
NEW YORK PUBLIC LIBRARY.

American tradition must be founded upon an antecedent European tradition, because acceptable architectural forms must be served up with a garniture of splendid associations and of unimpeachable authority. The notion that Americans can for many generations dispense with such associations and create a group of local realistic forms, based upon the peculiar function and structure of American buildings, can receive no countenance from a study of architectural history. The ideal on which such a notion is based is an aesthetic idea, which is impossible of application and which, so far as applied, would be sterile in its general results.

Upon the foregoing point the great majority of American architects have always been agreed, but when Carrère & Hastings began to practice there was no similar consensus of opinion as to the nature of the architectural style best adapted to American purposes. Carrère & Hastings share with McKim, Mead & White the credit of having originated and popularized the Renaissance revival. That revival was bound to come, in any event, for reasons which we have already indicated; but the completeness of its triumph and the form which it has assumed were due to the decisive influence of these two firms. If their work had not been intruded into the course of American architecture just when it was, the Renaissance revival in this country might have been submerged under a deluge of modern French architectural forms and fashions, which would have really threatened the prosperity of our American architectural future. The example of these two firms gave, however, an initial dignity and authority to the older Renaissance forms, which proved to be educative to the American public, and which saved this country from becoming an architectural dependency of modern France. Thus their influence was both radical and conservative. It was radical in that it sought to establish a tradition of architectural style, for which there were no authoritative precedents in this country. It was conservative in that it gave that style an expression, based upon its

better, more flexible and more dignified phases.

United, however, as McKim, Mead & White and Carrère & Hastings were in their devotion to the better phases of Renaissance architecture, a no less emphatic difference is to be observed in the respective policies of the two firms. Carrère & Hastings almost immediately selected as their own one of the several sub-styles of the Renaissance; whereas, McKim, Mead & White, as we have seen, jumped, much as they pleased, from one to another phase of the Renaissance down to the end of the eighteenth century. Moreover, this selection by Carrère & Hastings was the result not merely of personal preference, although personal preference may have had something to do with their choice. It was founded upon a critical interpretation of modern architectural history. They selected as the style which gave American architects their best opportunity, that of France towards the middle of the eighteenth century; and this style was preferred, because it marks the termination of Renaissance architectural development. Up to that time or a little later, the Renaissance forms had passed through many different phases, some better than others, but all of them based upon an intelligent attempt to give those forms a more consistent expression and to adapt them more completely to novel and contemporary needs. This effort culminated in the domestic architecture of France in the eighteenth century. Thereafter came the Classic and the Gothic revivals, which attempted impossible tasks and which broke the continuity of Renaissance architectural development. They argued that the best course which American architecture could take at the present time would be, consequently, to pick up the thread of Renaissance architectural development at the point where it was dropped towards the end of the eighteenth century, and so to restore the architectural vessel to its true and profitable course.

Such is the theory upon which in general the policy of Carrère & Hastings has been based; and its plausibility

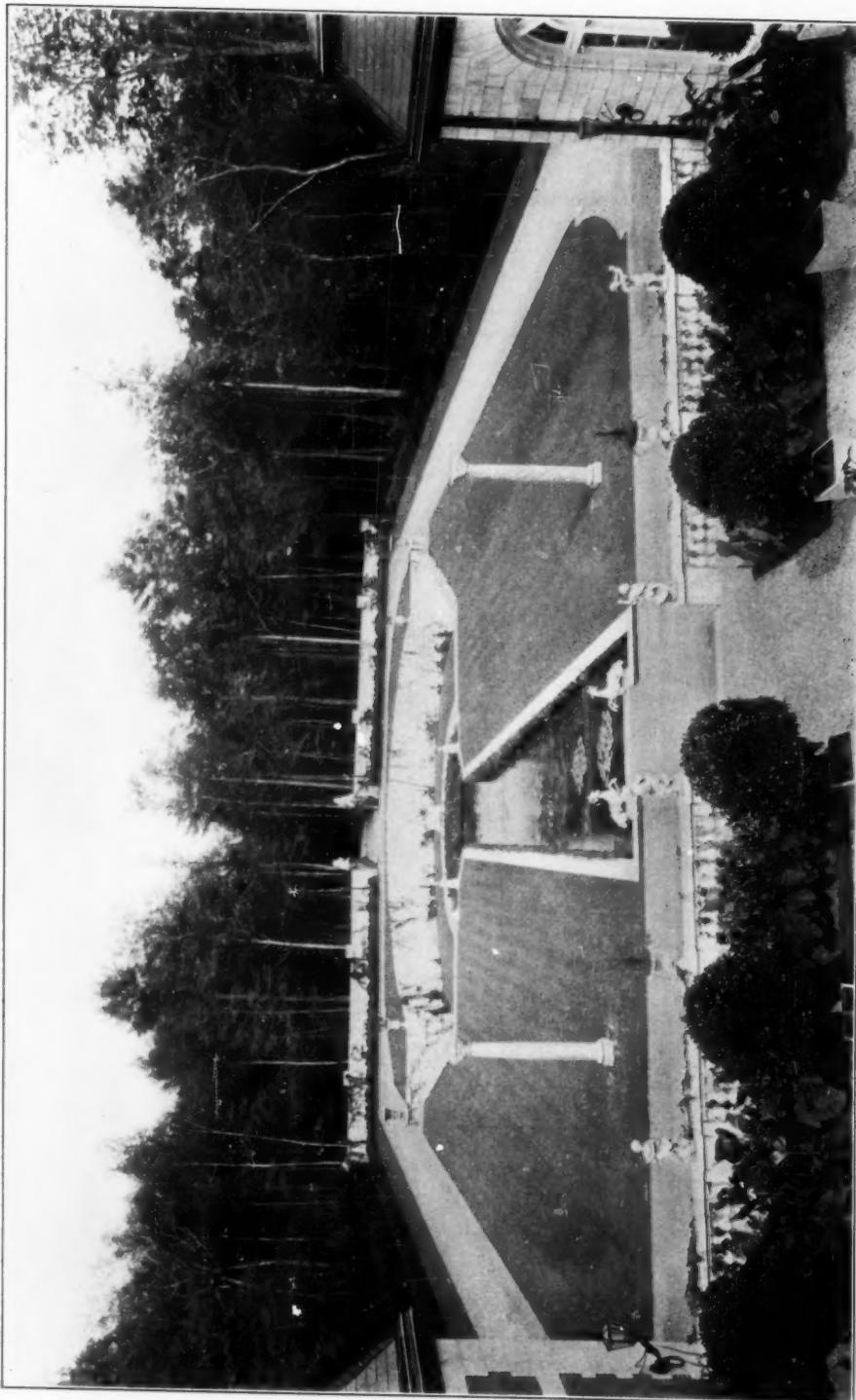


"BELLE FONTAINE," RESIDENCE OF GIRAUD FOSTER, ESQ. (1897).



"BELLE FONTAINE," ENTRANCE LODGE AND GATES.

Lenox, Mass.



COURT AT "BELLE FONTAINE."

Lenox, Mass.

and persuasiveness must appeal to every disinterested person. The Classic and the Gothic revivals were mistakes which have interfered with the continuity of architectural development, and which diverted much sincere and enthusiastic architectural endeavor to unprofitable courses. It was simply a case of one extreme passing because of its own excesses into another. A frigid but bloated pseudo-classicism tempted its

r  re & Hastings. These forms would not be of much help to the American architect in the design of business buildings; but for public buildings of various kinds and for private dwellings, whether situated in the city or the country, they have certain emphatic advantages.

The better French architecture of the eighteenth century was admirable in a number of essential respects. During the seventeenth century French architects

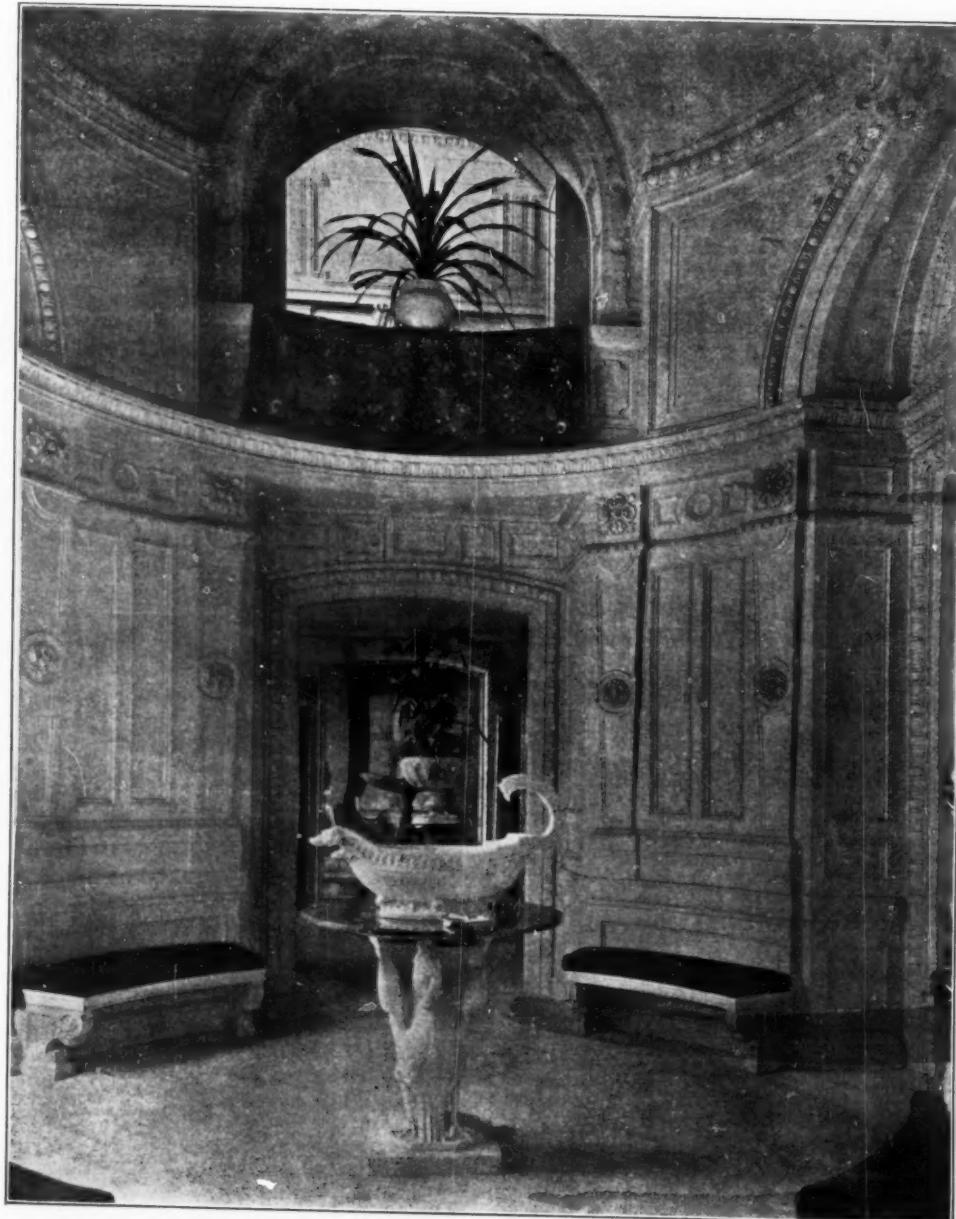


RESIDENCE OF GIRAUD FOSTER, ESQ., STAIRHALL.

Lenox, Mass.

enemies to seek relief in a pseudo-Gothicism, and unless architectural development is to come to an end, this tendency to pass from one extreme to another must be broken. American architects, unless they are content to allow American architecture to remain a sterile battle between a multitude of stylistic sects, must agree to accept the authority of certain specific forms; and a very persuasive argument can be made in favor of the specific forms preferred by Car-

had dispensed with the anachronisms and the rudimentary survivals characteristic of the early Renaissance ch  teaux. They had made their domestic buildings a consistent and dignified expression of contemporary needs; but they had also made them so grandiose that they became tiresome places in which to live. During the eighteenth century mere grandeur gave place to a much more charming, an intimate kind of house, which succeeded in keeping the distinc-



Lenox, Mass.

RESIDENCE OF GIRAUD FOSTER, ESQ.—VESTIBULE.

tion and dignity of the older châteaux while doing away with its tendency to pretentious dullness. At the same time, the French architects were seeking for the first time to work out a satisfactory style of urban architecture which should take the block, rather than the individual house as the unit of the design; and in this attempt they were extraordinarily successful. Paris, in the case of the Place Vendôme, contains assuredly the most consistent, the most beautiful, the most appropriate and the most charming design for a small square of any city in the world. It may be emphatically asserted, consequently, that American architects could not select any one Renaissance sub-style better adapted to their needs than that of eighteenth century French. It contains in a peculiar degree the combination of being both modern and traditional, and of being both charming and dignified. It is fresh without being flippant or trivial; and it is conventional without being lifeless and dull. Its manners, that is, are perfect; and good manners are, of course, precisely the great need of American architecture. Carrère & Hastings have been as successful in giving a modern American version of these good French architectural manners of the eighteenth century as McKim, Mead & White have been in sympathetically interpreting some of the earlier phases of Renaissance architecture.

What, however, is likely to be the judgment of the future upon their variation in policy from that of McKim, Mead & White? Were they right in selecting their own architectural models from one particular phase of Renaissance design? And can their own special choice of French eighteenth century be justified? Are there any good reasons to suppose that American architecture should or will submit to the authoritative guidance of this particular Renaissance sub-style?

It is too soon to assert dogmatically that Carrère & Hastings were or were not right in their policy, and in the reasons whereon it was founded. But while a final answer to these questions must be reserved for the future, one may

make a guess from the practice of the younger American architects as to the answers which these questions will eventually receive. Our own guess would be that Carrère & Hastings were wrong in certain respects, and right in others. They were right in claiming that each individual architect should narrow the area of his choice to one specific Renaissance sub-style, because the ordinary and frequently even the exceptional designer is likely, under such a condition, to do more consistently good work. The several phases of Renaissance architecture are united by both historical and logical bonds; but they are separated by many essential differences of function, of social background and of purely contemporary needs. How different the whole artistic and social atmosphere of the Villa D'Este and Palladio's Villa of Capra. What a long road must be traveled in making the transition between either of them and the Château of Vaux-le-Vicomte? Are there not more differences than similarities between the assured distinction of the Petit Trianon and the timid correctness of the Georgian mansion of some English merchant? Most certainly these differences can be and have been bridged; but they are bridged more by flashes of sympathetic insight than by settled habits of architectural thought. The man who bridges them successfully is most likely to do so while under the fascination of some particular building; and the attempt to adapt particular buildings to novel surroundings is dangerous for any but the ablest and most conscientious architectural designers. The best course for the majority of architects is to accept the authority of some narrower convention and to train themselves to think clearly and fruitfully in those particular terms. Only on some such condition is he likely to obtain a complete mastery of his architectural language. Only by repeated experiments in the use of such a language can he acquire the sort of control of it which would have been instinctive with its originators; and, as a matter of fact, the example of Carrère & Hastings has been the one which the



RESIDENCE OF WALTER JENNINGS, ESQ.

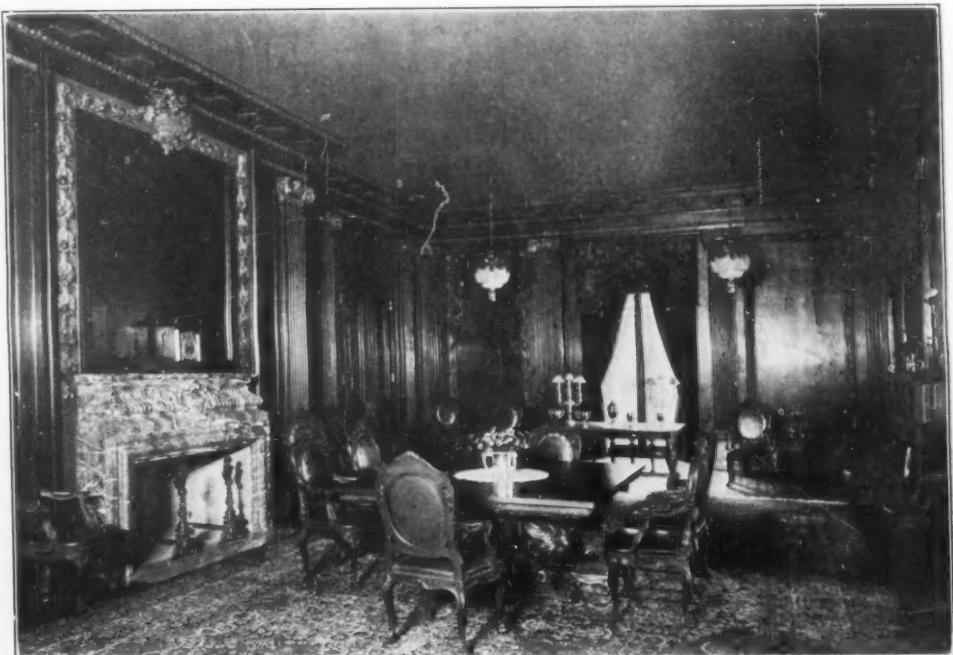


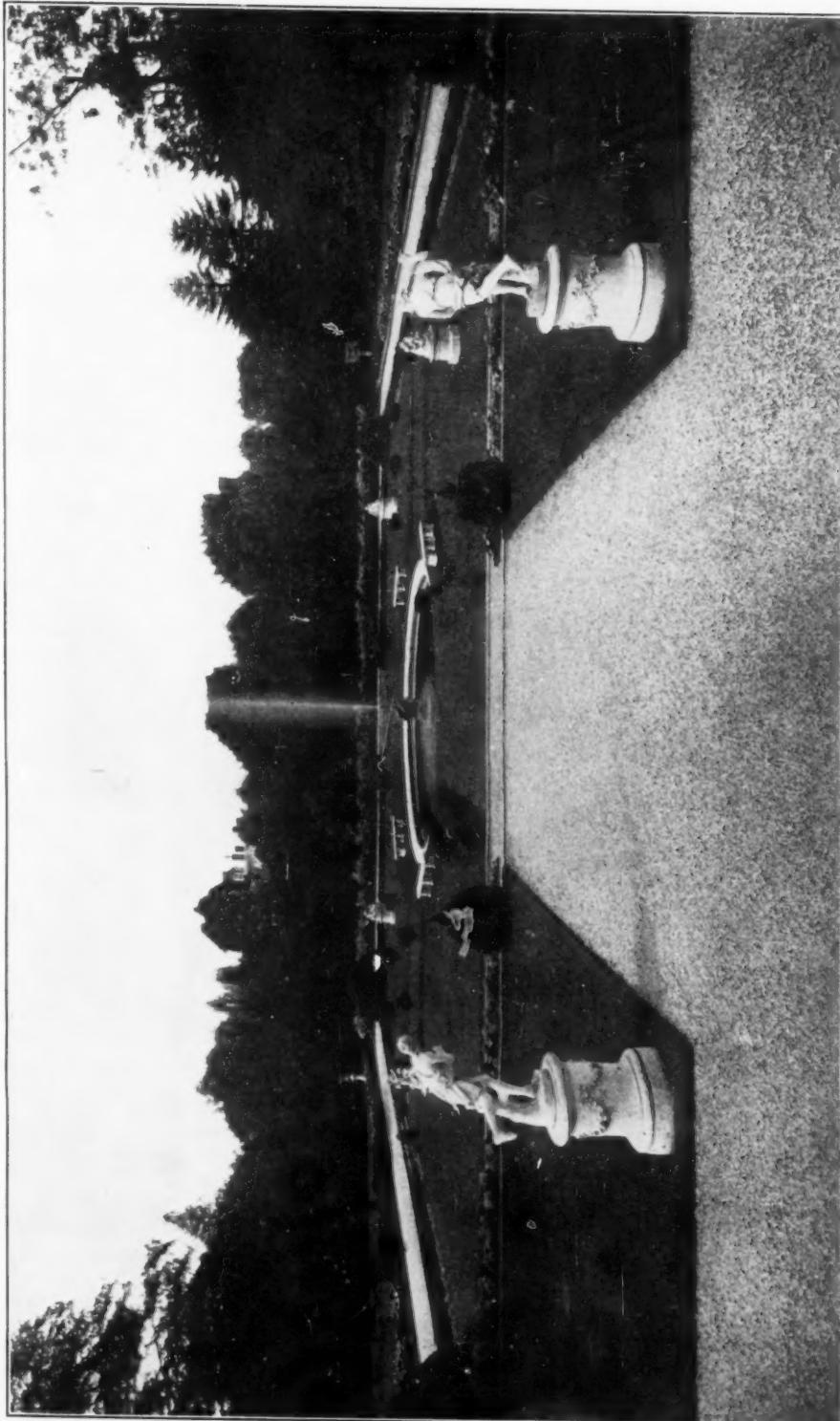
RESIDENCE OF WALTER JENNINGS, ESQ. (1897).

Cold Spring Harbor, L. I.



RESIDENCE OF MRS. RICHARD GAMBRILL (1898).

RESIDENCE OF MRS. RICHARD GAMBRILL—LIVING ROOM.
Newport, R. I.



RESIDENCE OF MRS. RICHARD GAMBRILL—FORMAL GARDEN.

Newport, R. I.

majority of their younger contemporaries have followed. The better among the younger American architects are usually faithful in their adopted forms to one particular Renaissance or modern French style.

On the other hand, they have not all been faithful to the same particular style; and it is too much to expect that they will be. No doubt American archi-

of associating individuality with arbitrary personal preferences; and particularly in their relations with the builders of private houses, architects have to consult personal preferences in the matter of style other than their own. For the present, American architects will do as much as can be expected of them, in case they will only remain true to the Renaissance, and not allow an intelli-



RESIDENCE OF MRS. RICHARD GAMBRILL—LOGGIA.
Newport, R. I.

itecture would advance much more rapidly in case the great majority of American architects would accept the authority of one specific style, because in that case their individual experiments would be mutually corroborative and stimulating; and variations, when they intruded, would have to be justified by their real meaning and importance. But this is a counsel of perfection. Americans have a deeply rooted habit

gent eclecticism to become equivalent to hopeless confusion and anarchy. For the present the platform of the Renaissance should be broad enough to include the largest and best part of American architectural practice, while, at the same time, narrow enough to shut out meaningless and sterile Protestantism.

It may be suggested, consequently, that Carrère & Hastings were wholly justified in selecting French eight-



RESIDENCE OF MRS. RICHARD GAMBRILL—ENTRANCE HALL.

teenth century as the point of departure of their own work, but that they could hardly expect the reasons for their choice to have any sufficient authority for other American architects. They are, of course, historically correct in their assertion that Renaissance architecture ceased to develop after 1775;

and the idea of seeking to pick up the lost thread has a certain attractive plausibility. Yet when the matter is closely considered, one begins to doubt whether a thread which has been dropped can be picked up at will, particularly by an alien people, living under very different social and economic conditions. How-

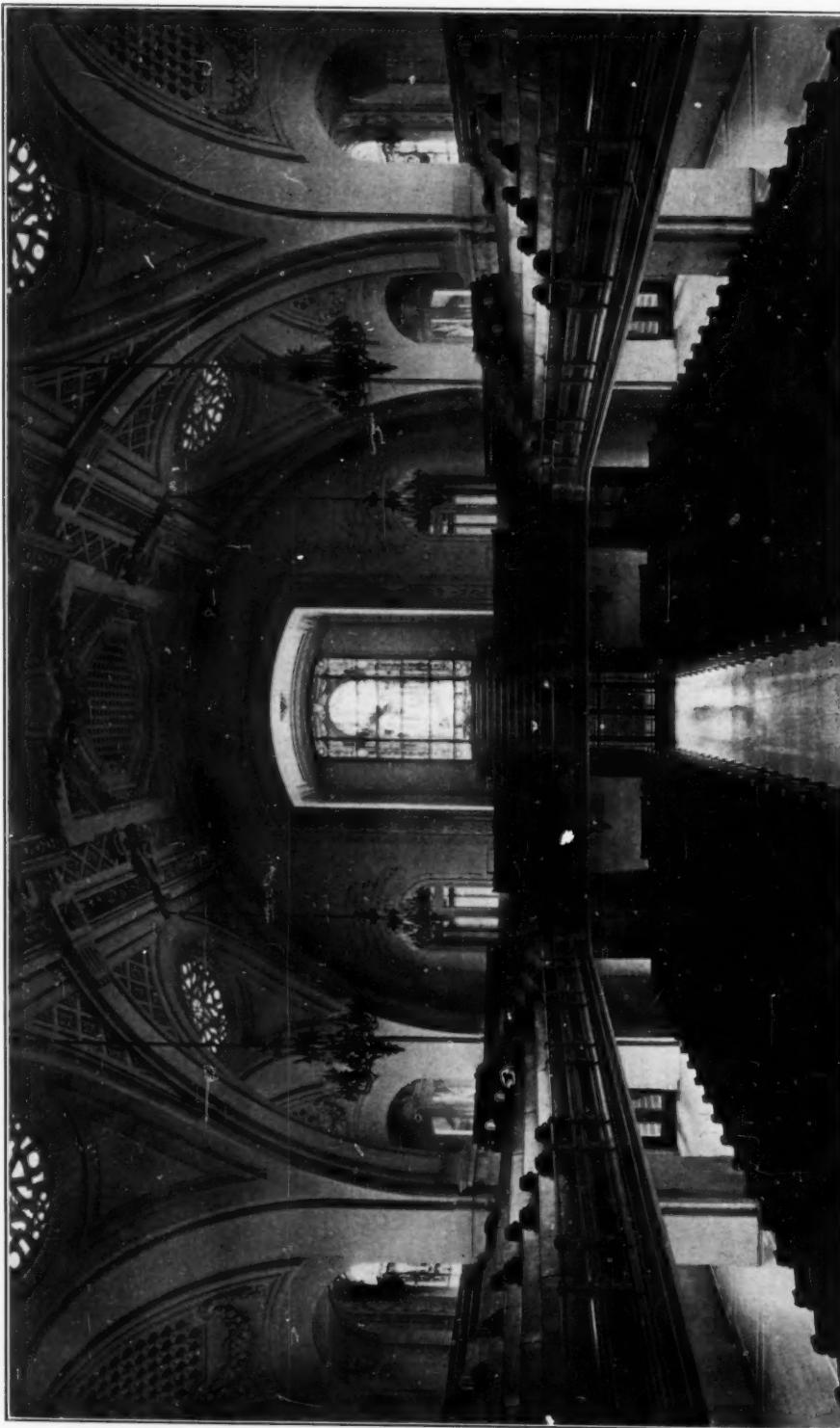


ALTERATION TO HOUSE OF L. S. THOMPSON (1898).

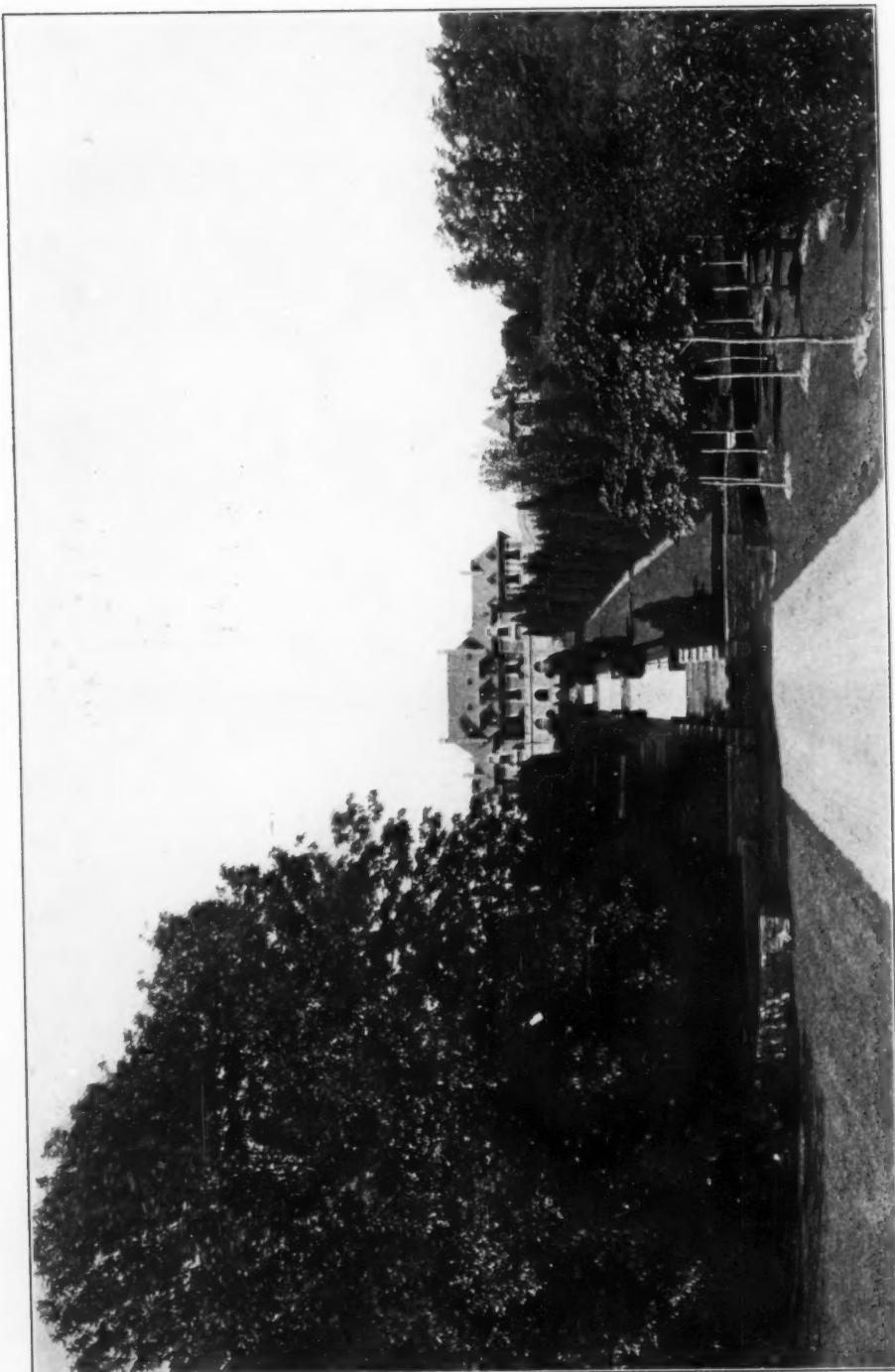
Red Bank, N. J.



FIRST CHURCH OF CHRIST SCIENTIST (1898).
96th St. and Central Park West, New York City.

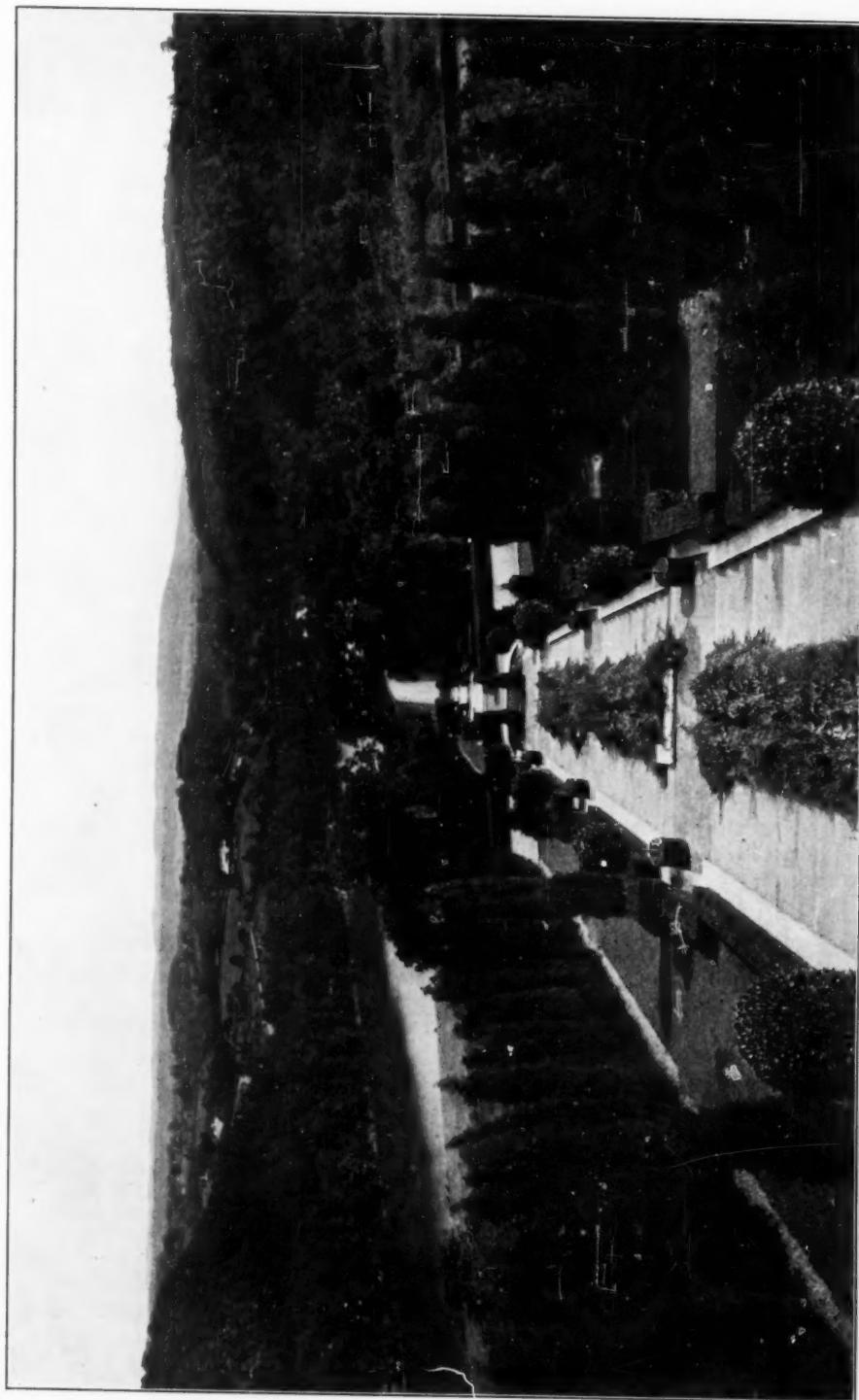


FIRST CHURCH OF CHRIST SCIENTIST—AUDITORIUM.—96TH ST. AND CENTRAL PARK WEST, NEW YORK CITY.



"BLAIRSDEN," RESIDENCE OF C. LEDYARD BLAIR, ESQ. (1898).—HOUSE AND APPROACH.

Peapack, N. J.



Peapack, N. J.
APPROACH TO "BLAIRSDEN," RESIDENCE OF C. LEDYARD BLAIR.

ever much he might like to, an American architect cannot forget all that happened between 1780 and 1880; and whether he likes it or not, he is, as a matter of fact, very much the creature of all those years of wandering in an architectural wilderness. The actual historical thread has disappeared somewhere in the thicket; and even if it could be found, the attempt to resume the interrupted continuity of architectural development is likely to prove futile. Ideals and conditions are too different. The modern world is bound up indissolubly with the world of the Renaissance; but the ties are and must remain general and vague rather than specific and continuous along any one line.

The situation which in general confronts the American architectural profession may then be described as follows. Its practitioners should agree, for the most part, to continue the work of establishing an authoritative convention of Renaissance architectural forms in this country, because by so doing they are putting a fruitful limitation upon the range of their individual architectural experimentation, and because Americans are, whether they realize it or not, children of the Renaissance intellectual revival. But in accepting the Renaissance as the source of their architectural forms, they are, as a whole, under no similar obligation to accept any one phase of the Renaissance. Individual architects will most assuredly do very much better to limit their choice to some particular sub-style; but there appears to be no unimpeachable reason why they should all limit their choice to the same sub-style. It is the Renaissance as a general movement to which they owe their allegiance; and the Renaissance as a general movement is in its architectural expression more a matter of a certain spirit and point of view than it is of specific forms. The Renaissance was itself a revival of Roman architecture; and Roman architecture had borrowed much from the architecture of Greece. Allegiance to the Renaissance means, consequently, more than anything a perpetua-

tion of the spirit resident in Classic architecture—the spirit of repose, of measure without any sacrifice of vivacity, of simplification without attenuation, of style which leaves room for individuality. An architect who can attain to something of this Classic spirit will possess the touchstone, enabling him to give a beautiful and appropriate rendering to any particular set of Renaissance forms best suited to his temperament and purpose. It is just because the Renaissance constitutes our means of historical connection with the Classic ideal that it exercises a peculiar authority over every phase of modern architecture and intellectual life. The Greeks should be our masters in all matters of form; and the artist who attempted to infuse this Classic spirit into the later forms, which he happens to prefer, is merely comparable to the clergyman who seeks to make the dogmas and the ritual of his sect the vehicle of the spirit resident in the Gospels. Neither of them is attempting to impose certain rigid and antiquated forms upon the complex of modern life (as did the Classic revivalists); but both are merely trying to keep a process of imitative reproduction fresh and fruitful by an imaginative re-capture of the spirit of the original.

While it can scarcely be admitted that the forms of French eighteenth century architecture should possess for Americans any exclusive authority, there can be no doubt that Carrère & Hastings, in basing their work upon these particular forms, made a most intelligent and fortunate selection. The reasons which can be urged in favor of this Renaissance sub-style have a great deal of force. Its establishment on American soil was particularly desirable, not because American architects could thereby pick up the lost thread of Renaissance architectural development, but because American architecture was much in need of the qualities and characteristics of the better buildings of France in the eighteenth century. These buildings were, as we have said, a consummate expression of good architectural manners. While they did not have the sub-



"BLAIRSDEN," THE HOUSE.

stance and the breadth of some of the earlier examples of Renaissance architecture born in Italy and in France, neither did they tend to have that palatial character which frequently makes it difficult to adapt the architecture of the

earlier and even of the middle Renaissance to modern American conditions. In dimensions and in general proportions, they were admirably suited to a gentleman's residence; and they possessed the distinction, the attention to



"BLAIRSDEN," THE STABLES.

Peapack, N. J.



"BLAIRSDEN," A VISTA TO THE HOUSE.



"BLAIRSDEN," CORNER OF GARDEN AND PERGOLA.
Peapack, N. J.



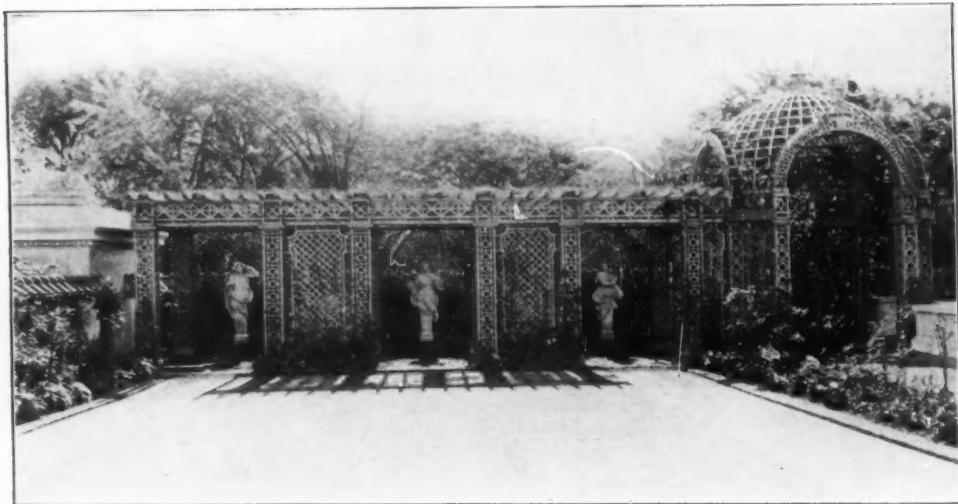
HUDSON PARK (1898).

New York City.



PAN-AMERICAN EXPOSITION—DETAIL OF PERISTYLE.

Buffalo, N. Y.



A DETAIL OF MRS. GAMBRILL'S GARDEN.

Newport, R. I.

detail, the refinement of taste, the self-possession and the quiet assurance of bearing, characteristic of the gentleman's demeanor. They were not without a certain kind of affectation, but their mannerisms were never trivial or vulgar; and they can be dropped with-

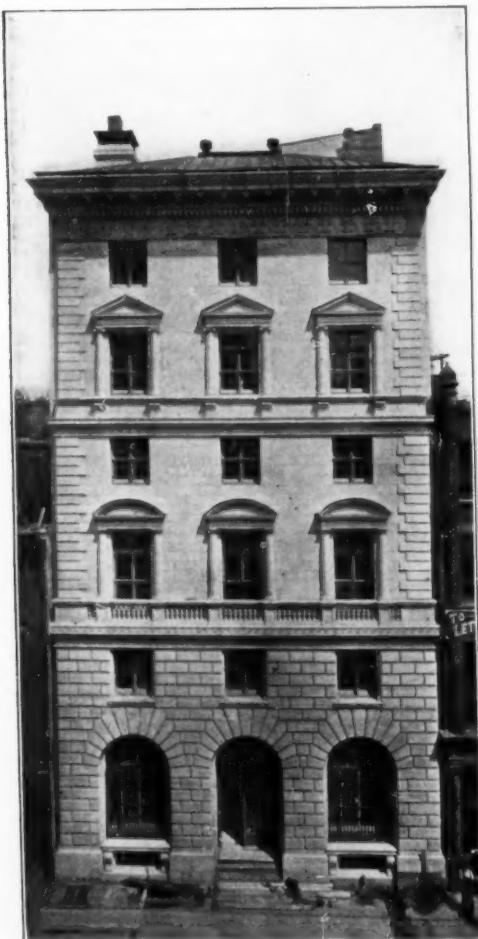
out dropping anything essential to the style itself.

At the time when Carrère & Hastings began to practice, American domestic architecture was very much in need of the qualities of distinction and refinement. The average rich business man



MURRY GUGGENHEIM GARDEN.

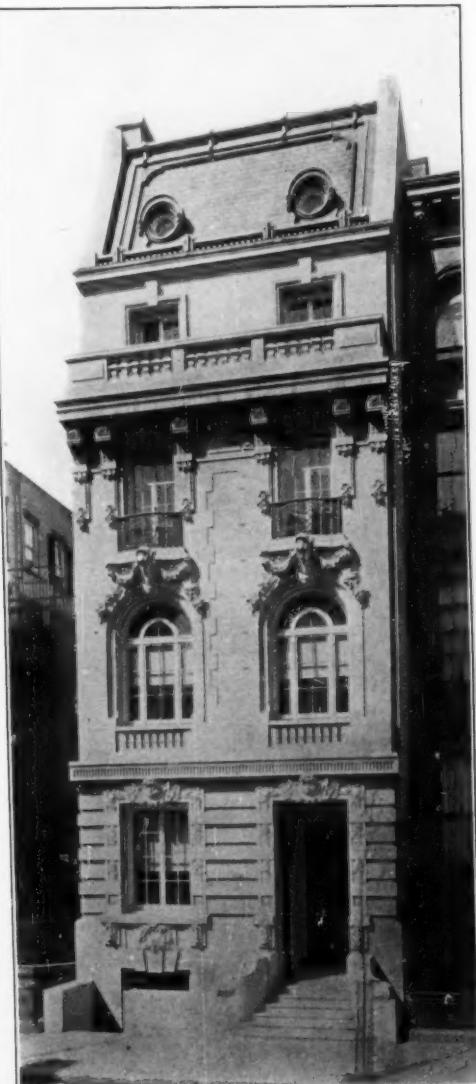
Elberon, N. J.



Royal Bank of Canada (1906.)
Toronto, Canada.

of that day, who built a country house, took his choice between an overgrown cottage and second-rate palace, neither of which was really what he wanted and needed. He wanted and needed something better than a swollen cottage, because, for the benefit of his taste and the satisfaction of his imagination, he ought to live in a house designed and planned in relation to some admirable and well-developed historical style. But, on the other hand, to jump from a big cottage into a palatial villa was merely to substitute inappropriate vulgarity for a species of sprawling informality. The sort of dwelling such men needed was

impersonal, because domestic establishments of a certain scale and complexity must be formed out of many elements, put together with propriety, technical knowledge and architectural effect. Yet it must not be planned on too grand a scale, because in that case it falsifies the lives of its inhabitants. Carrère & Hastings have, throughout their career, held with particular success a proper balance

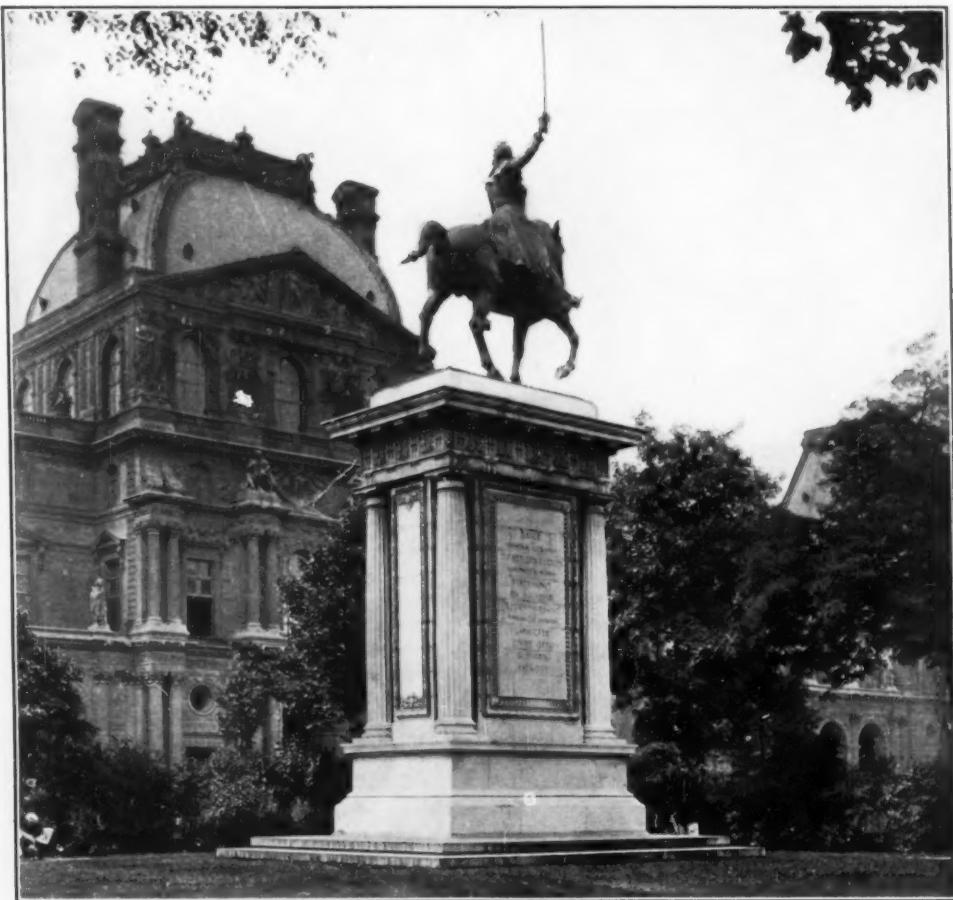


Residence of Dr. E. K. Dunham (1898).
35 East 68th St., New York City.

between the two dangerous extremes. They have designed and planned for their clients houses that have distinction and style, without being pretentious or grandiose; and they have been able to achieve their conspicuous success at least partly because they have remained loyal to the spirit of the domestic archi-

respect they have made a unique contribution to the wholesome development of American domestic architecture.

These houses constitute a peculiarly successful application to American conditions of the whole group of technical values resident in the eighteenth century French country dwellings. In the first

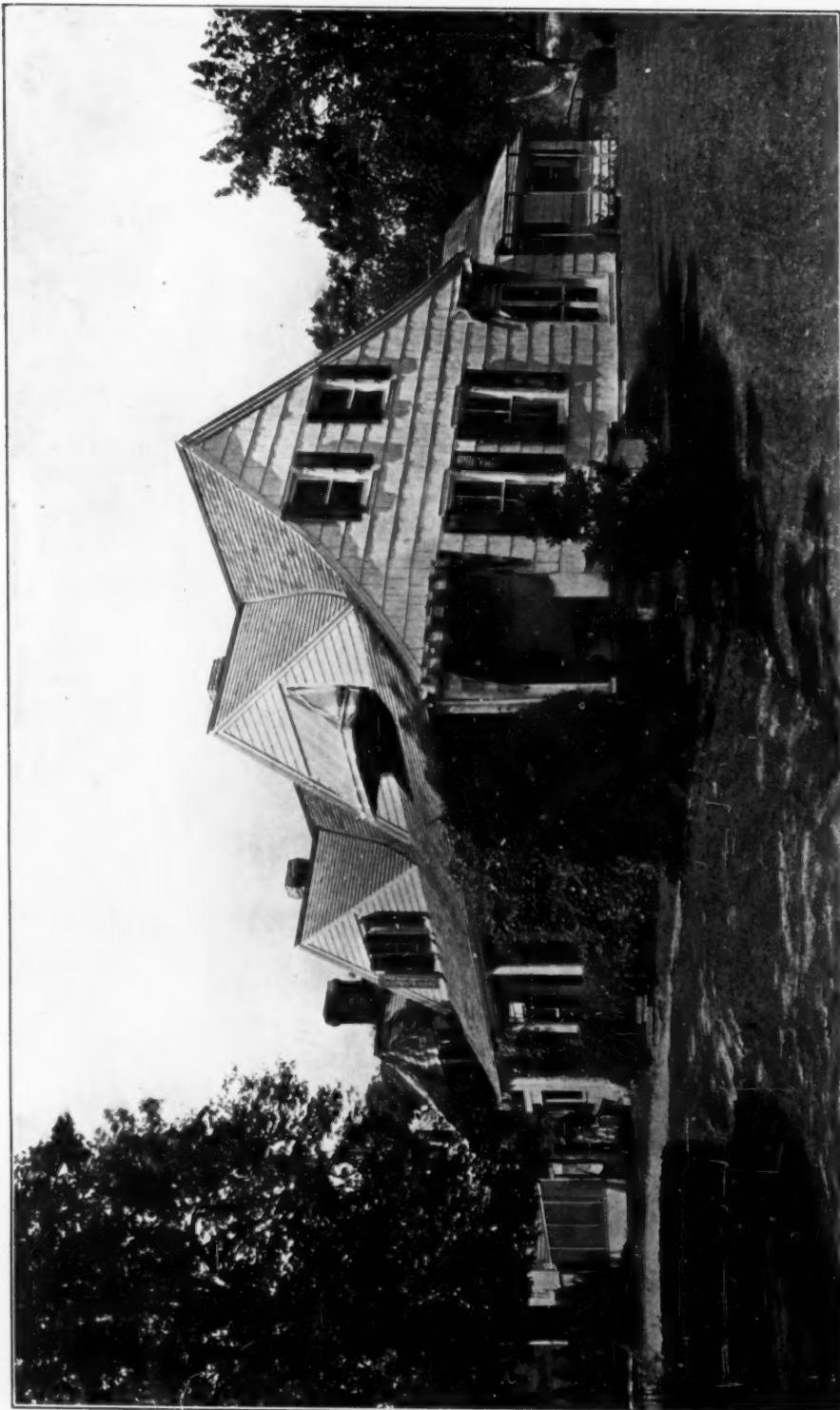


LAFAYETTE MONUMENT (1899).

Place du Carrousel, Paris.

ture of the eighteenth century of France. In our opinion, the series of country dwellings which they have built during the past twenty-five, and particularly during the past fifteen years, constitute their most conspicuous success and give them a special standing among their professional associates. In this

place, the buildings are planned and designed, if not in subordination to a comprehensive, landscape scheme, at least in careful relation thereto; and this in itself was a great step in advance for Carrère & Hastings to take. They were among the first of American architects to insist upon the essential import-



HOUSE OF MR. THOMAS HASTINGS—ALTERATION (1908).

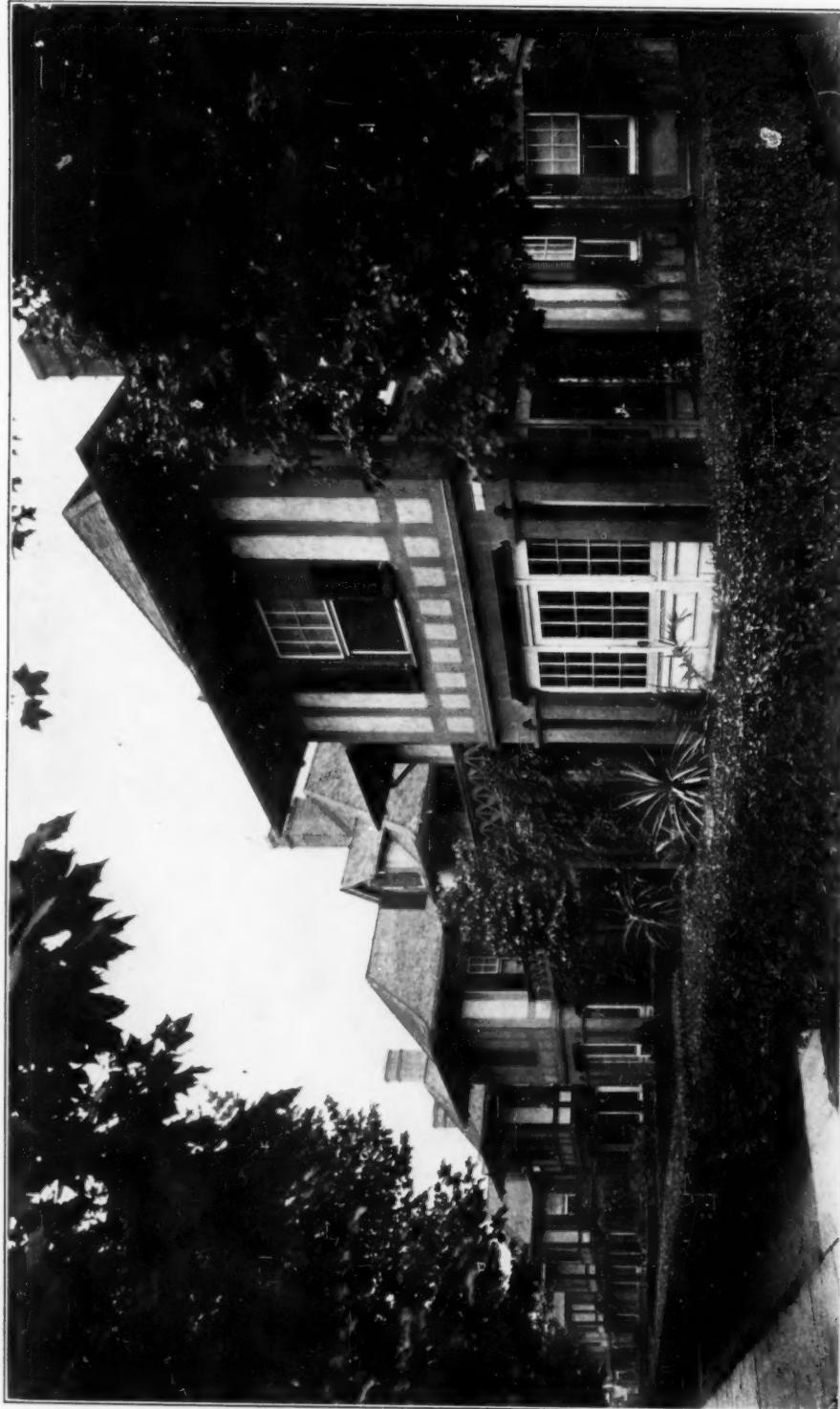
Port Washington, L. I.



Southampton, L. I.

RESIDENCE OF HON. ELIHU ROOT (1896).

ONE OF THE GROUP OF HOUSES FOR GEO. W. VANDERBILT, ESQ. (1900).
Clifton, S. I.



GROUP OF HOUSES FOR GEORGE W. VANDERBILT, ESQ. (1900).

Clifton, S. L.

ance of a landscape layout, harmonizing with the plan and design of the house; and the most superficial examination of the illustration of their country places will disclose a certain unity of archi-

part. Indeed, if one were to make any criticism at all, one would say that perhaps they belong too much to the house. They are out-of-door rooms, in which the occupant does not get a suffi-

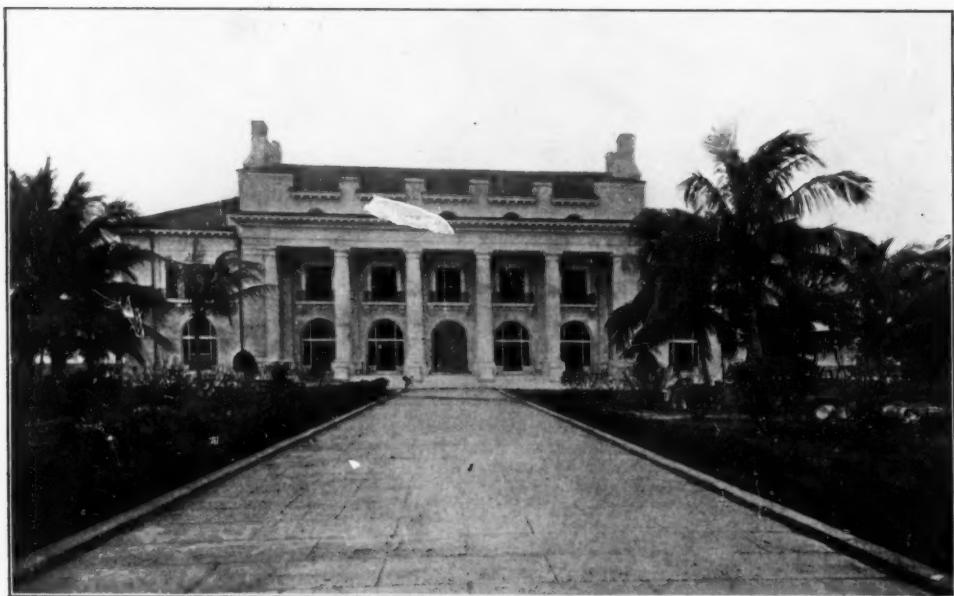


RESIDENCE OF CHAS. N. SENFF, ESQ. (1900).
41st St. and Madison Ave., New York City.

tectural conception pervading the whole scheme. Their gardens never appear to be as, in the case of so many American country places, an irrelevance or an after-thought. They belong to the house or to the layout of which the house is a

cient sense of being out-of-doors, and which have the air too much of an open-air *salon*.

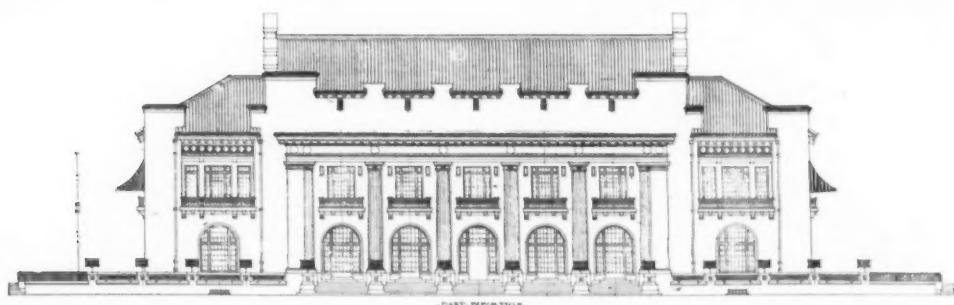
In this respect, however, Carrère & Hastings have merely been faithful to the method and spirit of their models.



"WHITE HALL," RESIDENCE OF HENRY M. FLAGLER, ESQ.



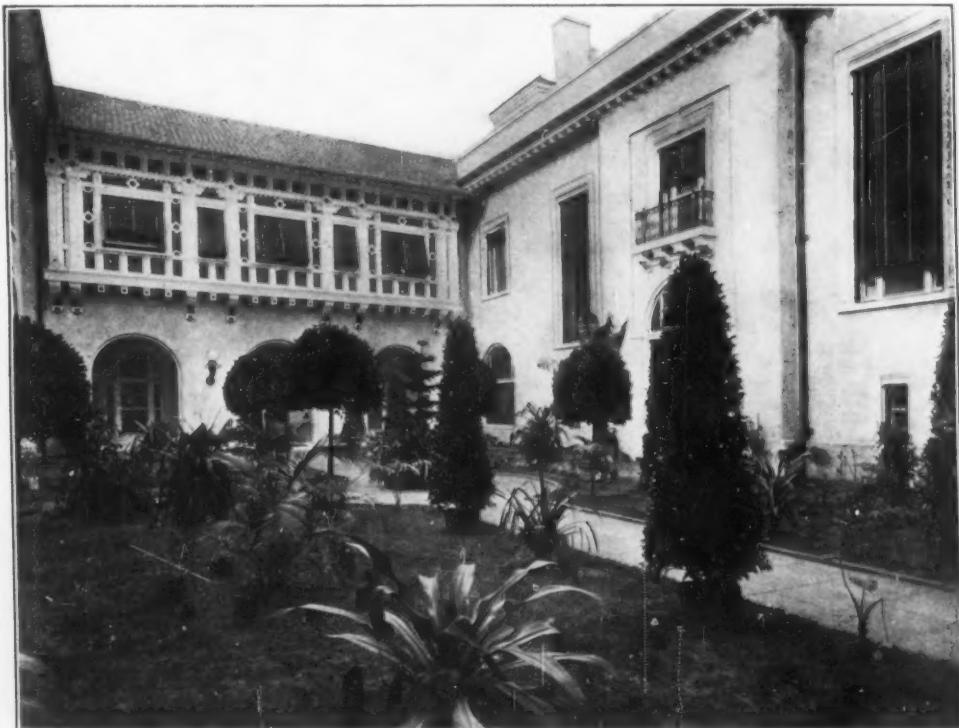
"WHITE HALL," RESIDENCE OF HENRY M. FLAGLER, ESQ. (1901).
Palm Beach, Fla.



"WHITE HALL," RESIDENCE OF HENRY M. FLAGLER, ESQ.—FRONT ELEVATION.

The French eighteenth century garden was a place for polite conversation and for social intercourse, rather than a place in which to enjoy nature; and it was inevitable that in planning such an apartment purely natural effects should be kept in the background. But this criticism should not be pushed too far. The smaller French garden, laid out in intimate relation to the house, is not only a great convenience, but is an enor-

mous help to a host in entertaining his guests. It may have a tendency to over-artificiality; but such a tendency is quite compatible with most charming effects and results. And in this, as in other respects, Carrère & Hastings have been faithful to their models. Their places have a kind of charm, as well as a kind of convenience, for which one seeks vainly in more "natural" gardens —a charm which is the result not merely



"WHITE HALL," RESIDENCE OF HENRY M. FLAGLER, ESQ.—INNER COURT.
Palm Beach, Fla.

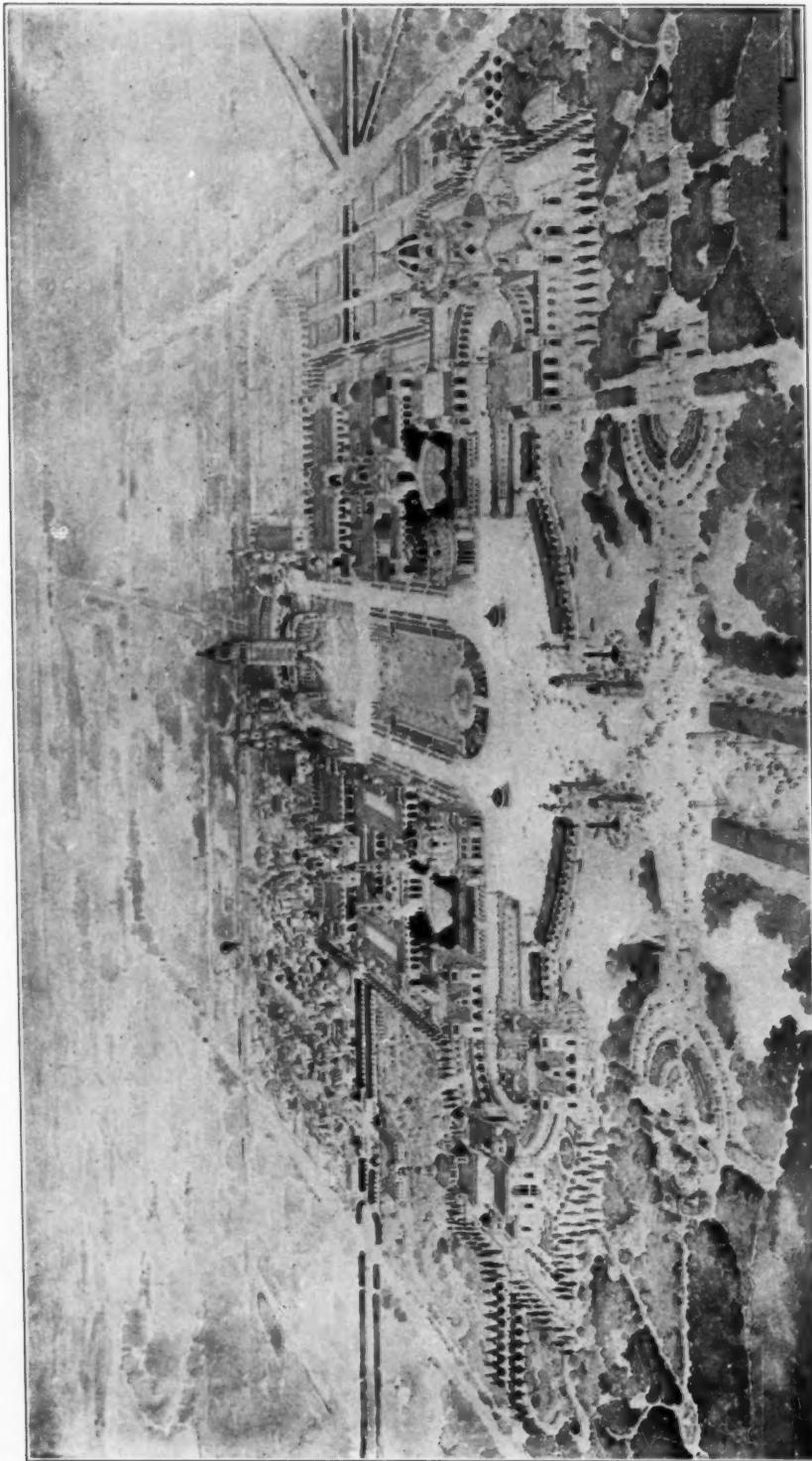


PAN-AMERICAN EXPOSITION (1901)—ENTRANCE PYLONS.

Buffalo, N. Y.



PAN-AMERICAN EXPOSITION—BLOCK PLAN.



PAN-AMERICAN EXPOSITION—BIRD'S-EYE VIEW.

of taste in the arrangement of details, but which depends largely upon its practical convenience and on the artificial intimacy between the house and grounds.

In the praise of the best of their houses, one can scarcely be too enthusiastic. From our American point of view, the least natural aspect of their

mestic habits of behavior. Houses such as these should, of necessity, be an instruction in good form to their inhabitants. The peculiar merits of the eighteenth century French house are reproduced with spirit and with effect, while, at the same time, there is never a suggestion of monotony or of literal copying. Both plans and designs ex-

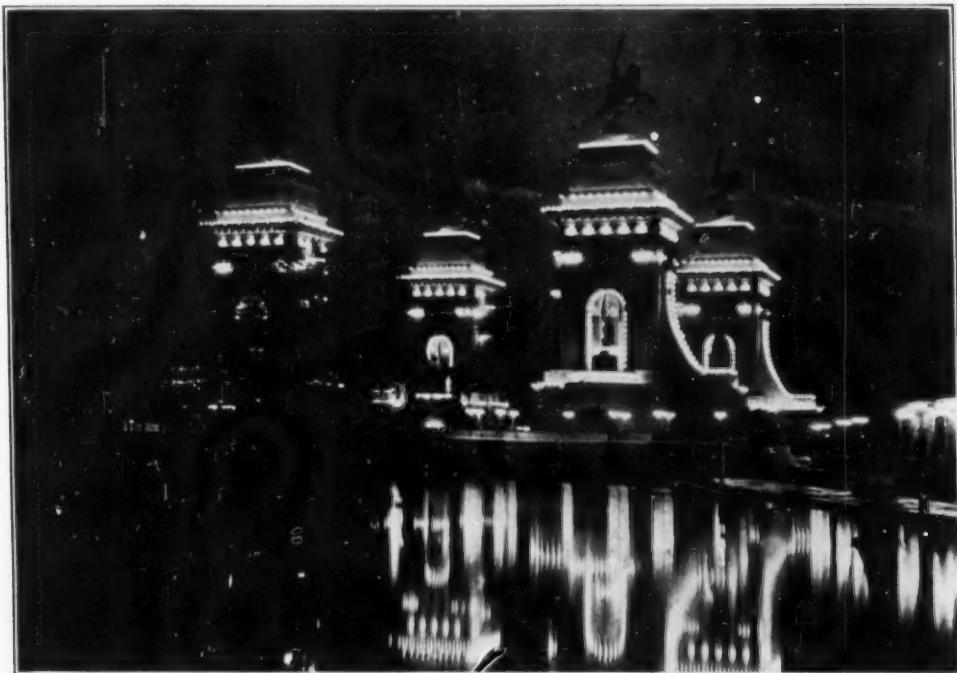


THE PAN-AMERICAN EXPOSITION—THE COURT OF HONOR LOOKING TOWARDS THE ELECTRIC TOWER.

Electric Tower—John Galen Howard, Architect.
Buildings on Sides by various architects.
Setting and Detail by Carrère & Hastings.

country houses is their exquisite good form. They have succeeded in rendering admirably the mixture of dignity, distinction, courtesy and gayety characteristic of the better French eighteenth century house and manners; and for this they deserve the gratitude of everyone who recognizes the profound similitude between domestic architecture and do-

hibit the utmost variety in details, as well as in essentials. It is evident that the architects have obtained a thorough mastery of their vehicle, and can adapt without any awkwardness their favorite forms to the needs of a particular location or a particular client. Superficially, for instance, there are profound differences between the Gambrill house in



The Entrance Pylons Illuminated.



The Temple of Music at Night.

Buffalo, N. Y.

THE PAN-AMERICAN EXPOSITION.

The Fountain: Carrère & Hastings, Architects. Temple of Music: Esenwein & Johnson, Architects.



Detail of Canal and Entrance Pylons.



The Court of Honor Looking Toward the Entrance.
THE PAN-AMERICAN EXPOSITION, BUFFALO, N. Y.

Buildings on Court of Honor by various architects.



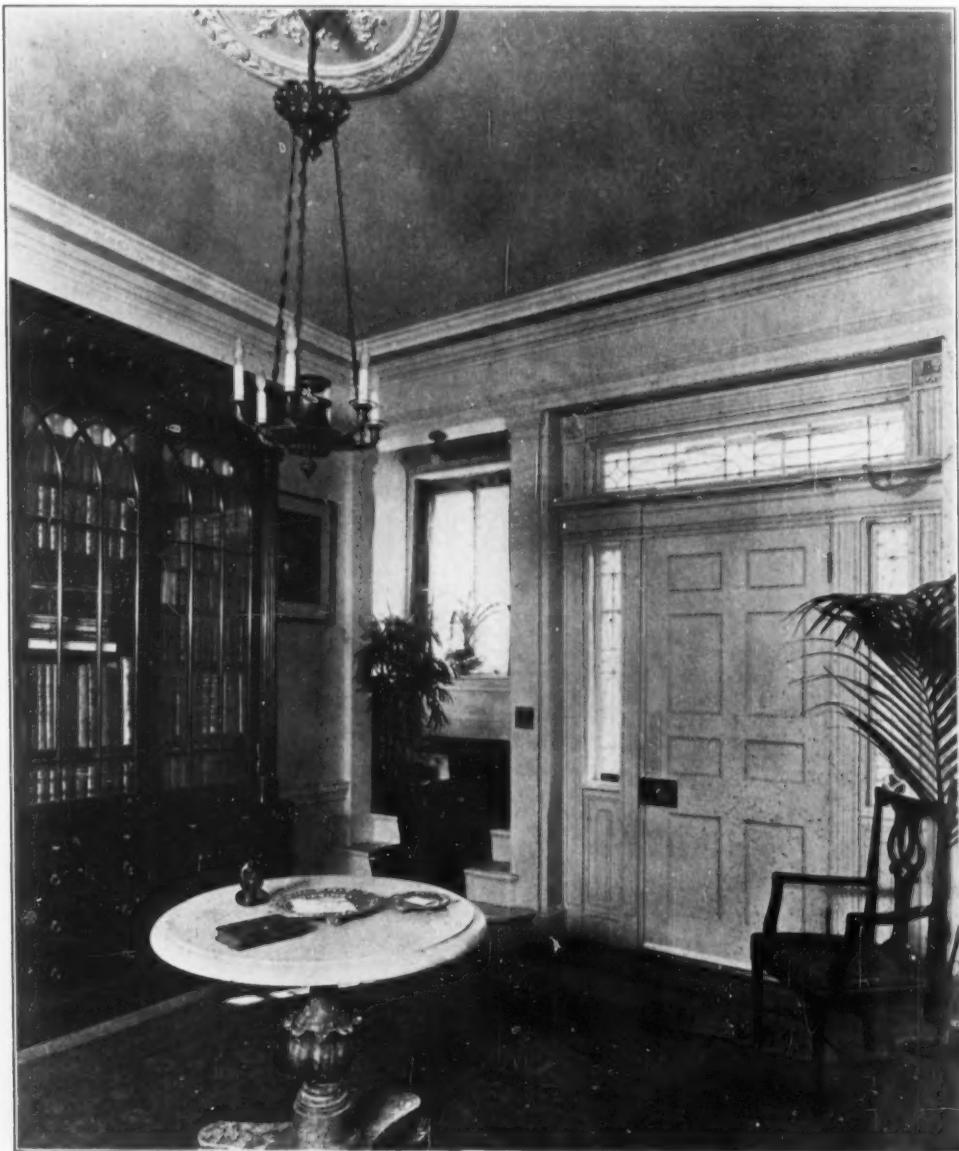
CITY RESIDENCE OF JOHN M. CARRÈRE, ESQ.—DINING ROOM.



CITY RESIDENCE OF JOHN M. CARRÈRE, ESQ. (1902).—MUSIC ROOM.
101 East 65th St., New York City

Newport, the Blair house in New Jersey, and the flat-roofed Goodyear house in Buffalo; and these differences can all be traced to the varying location and character of the different buildings. The situation of the Gambrill house, on a comparatively small piece of ground, in a highly fashionable watering place, de-

manded a treatment that should be festive, that carefully shut out the grounds of the neighboring houses, and that was adapted to open-air entertaining. We doubt whether there is another house in the country which is better planned and designed to meet the needs of its inhabitants, and which has at once more



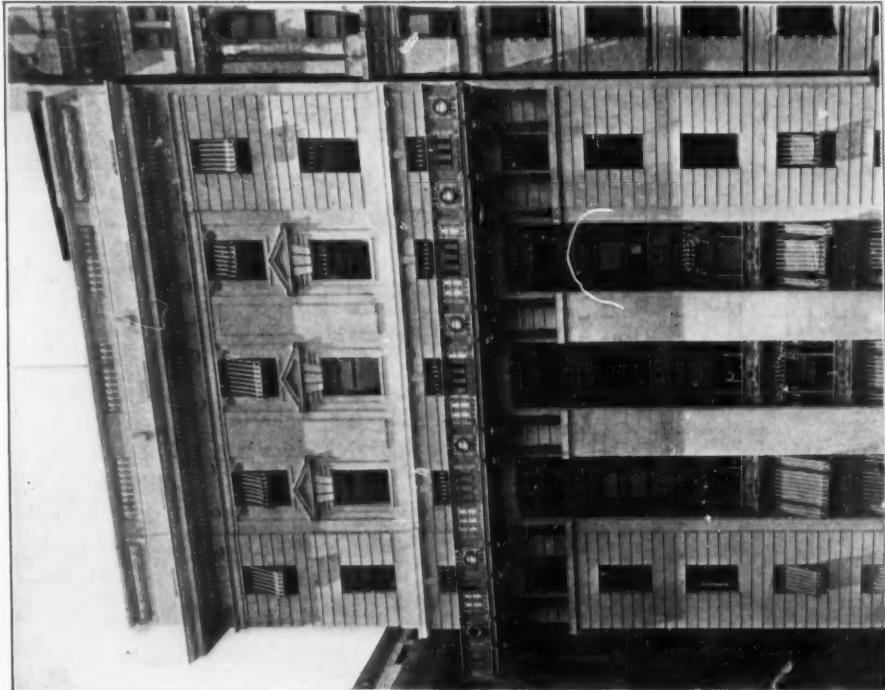
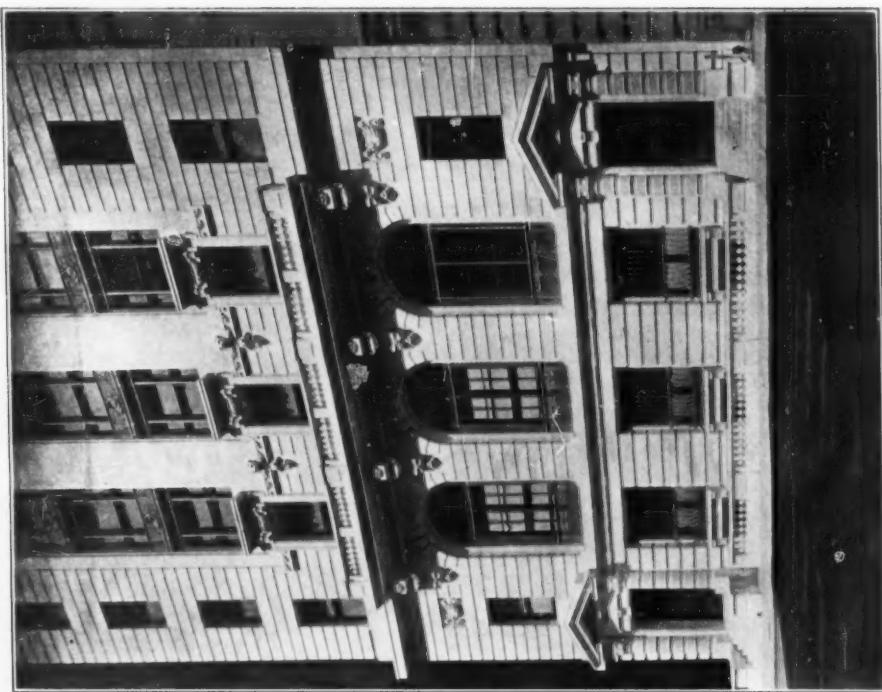
CITY RESIDENCE OF JOHN M. CARRÈRE, ESQ.—ENTRANCE HALL.
101 East 65th St., New York City.



Blair Building (1902).
Broad St., New York City.

style and more charm. The Blair house, on the other hand, occupied a conspicuous location in the midst of a large country estate; and its design and plan are determined by the necessity of commanding the view, of dominating and holding its own in the landscape, and affording its owners the opportunity of enjoying the more substantial pleasures of country life. The Goodyear house, finally, was situated in the immediate outskirts of a large city, where privacy was impossible and conspicuousness ostentatious; and the result is a house designed to be seen from a neighboring street, and bearing the scrutiny with a grave and graceful dignity. But these three houses, different, as they are, in plan, design and character, are all of them French of the best period, and arouse grateful, time-honored and worthy French associations.

The example of these three houses, and their clever adaptation to the different needs of their respective locations and owners, bring us to another essential characteristic of the work of Carrère & Hastings. Interested, as they are, in one particular sub-style, they are never merely seeking to reproduce an effect associated with certain historical buildings. They approach every new design from a new point of view, determined by the needs and conditions special to that job. They begin, that is, with a plan in which all the practical requirements are met, and which, in the case of a country house, is articulated with the layout of the grounds; and it is out of this plan that the design is put together. Their houses, consequently, with all their uniform propriety and distinction of appearance, are designed from within out; and in this respect they represent a better technical ideal and practice than the great majority of their predecessors. No architect should be obliged to ask a business man to subordinate the economic efficiency and productiveness of his building to an exterior effect. Neither should he be obliged to ask the owner of a private house to sacrifice some considerable convenience or practical need to the exigencies of mere appearance. As long



BROAD ST., NEW YORK CITY.
BLAIR BUILDING—DETAILS OF UPPER AND LOWER PARTS OF BROAD STREET FAÇADE.



COMPETITIVE DESIGN FOR CLEVELAND TRUST CO. (1903).
Cleveland, O.



RESIDENCE OF FRANK H. GOODYEAR, ESQ.

as the architect puts his clients in such a situation he can rarely win their entire confidence. It is his duty to accept loyally, in the interests of his client, all practical conditions and needs of any real importance, and then to build his

design on these foundations. But, of course, he is no less responsible for making his design a success exclusively from the point of view of appearance. If his design turns out to be a loose and ill-combined collection of



RESIDENCE OF FRANK H. GOODYEAR, ESQ. (1903).

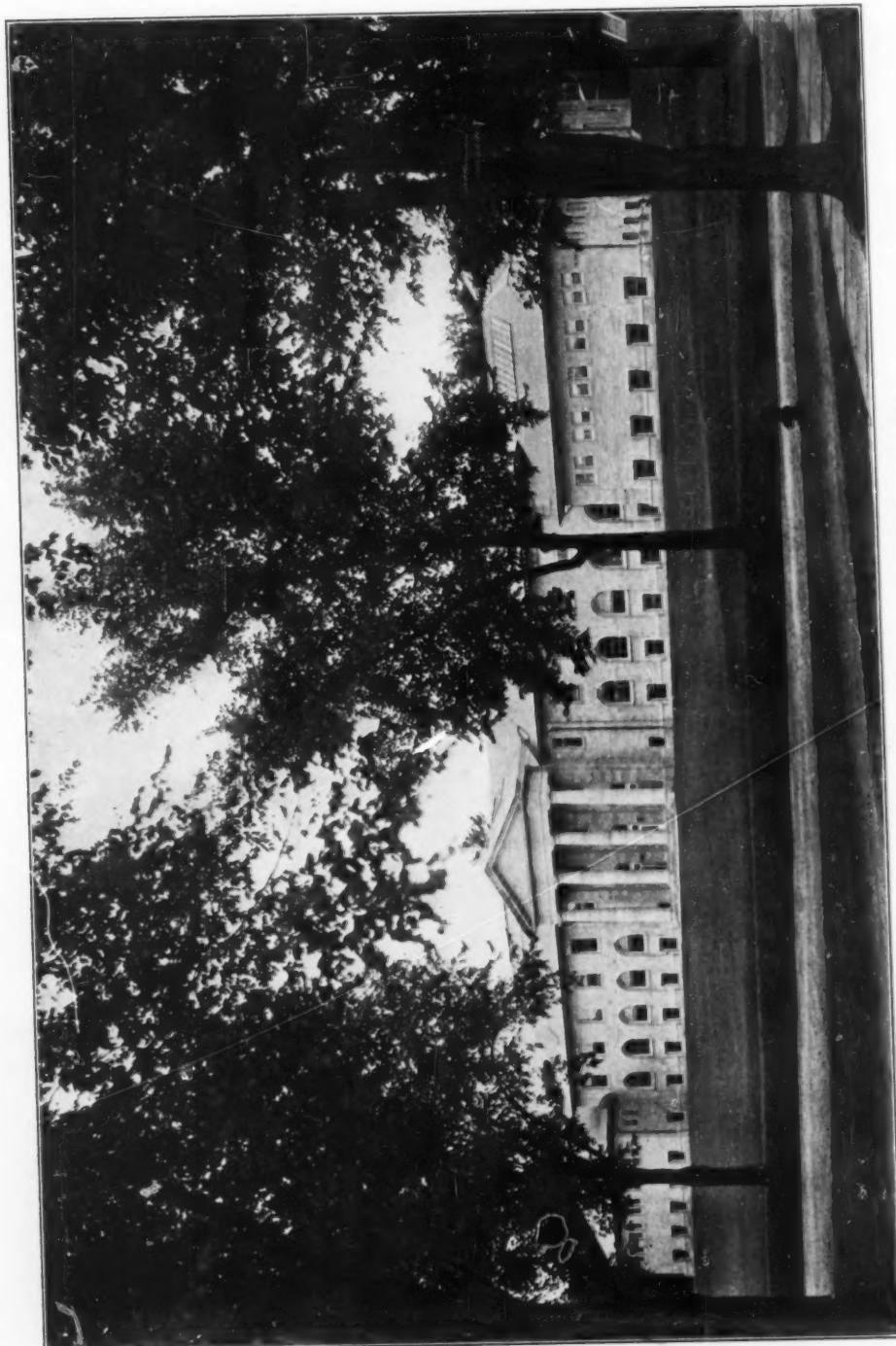
Buffalo, N. Y.



RESIDENCE OF FRANK H. GOODYEAR, ESQ. (1903)—HALL.
Buffalo, N. Y.



HOUSE OF S. W. GLAZIER, ESQ. (1903).
Elberon, N. J.

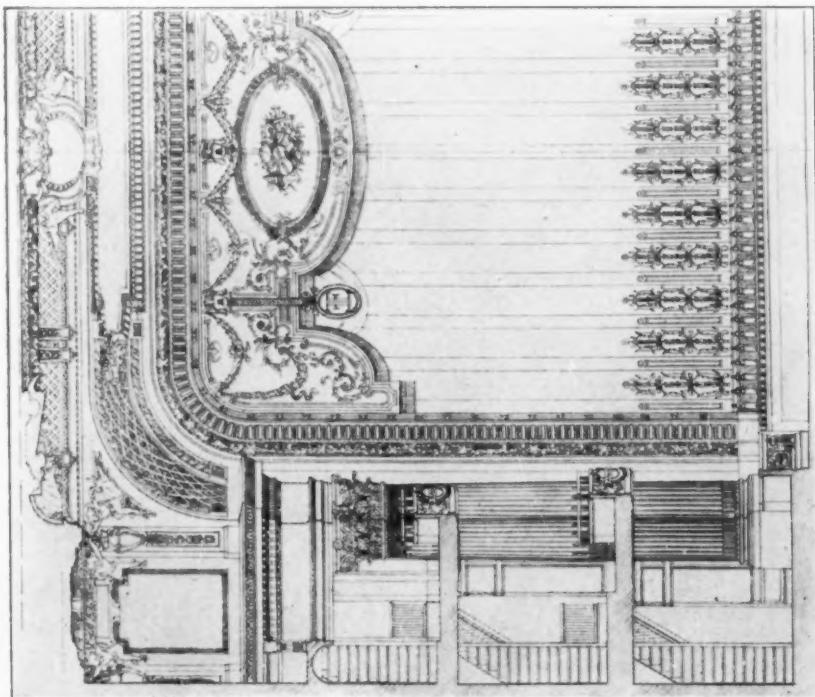
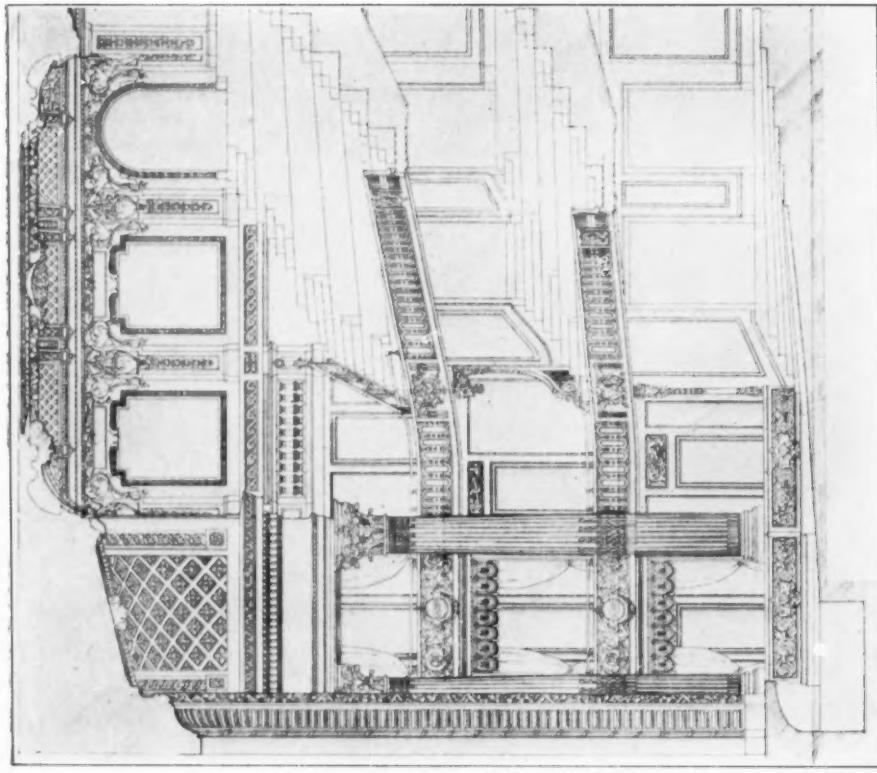


GOLDWIN SMITH HALL, CORNELL UNIVERSITY (1903).

Ithaca, New York.

THE EMPIRE THEATRE—AUDITORIUM (1903).

New York City.



parts, or if, although consistent enough, it is wholly devoid of distinction and charm, the architect has no right to plead the exigencies of his plan. He must, somehow, imagine a beautiful exterior on the basis of a well-devised layout, and if he fails he cannot escape responsibility. Carrère & Hastings have

their designs on the foundation of a convenient, complete and consistent plan is, perhaps, the characteristic for which they deserve most praise. That no really permanent improvement can take place in American architecture except on the basis of the ingenious and sufficient adaptation of the buildings to their func-

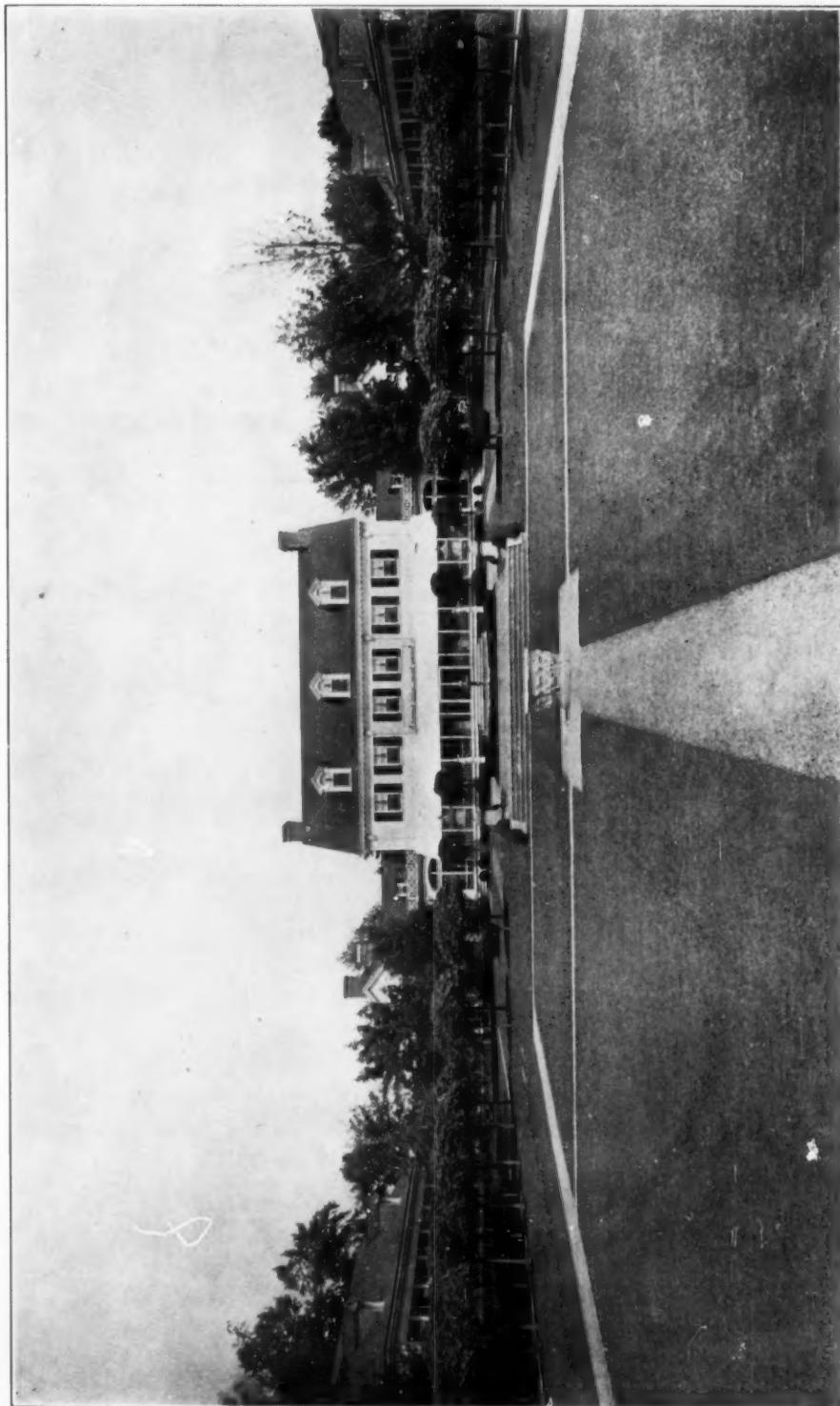


RESIDENCE OF HON. ELIHU ROOT (1903).
75th St. and Park Ave., New York City.

been unprecedentedly successful in meeting the practical needs of their clients without any essential sacrifice of their own interest in designing not only good-looking houses, but houses embodying a definite historical style.

The importance which Carrère & Hastings have always attached to building up

tions is a commonplace; but it is a commonplace which has frequently been ignored in American architectural history. During the period of hopeless decadence American builders lost the tradition of good planning, no less than the tradition of good designing. The Colonial houses, for instance, embodied usually



HOUSE OF MR. WM. K. VANDERBILT, JR. (1903).

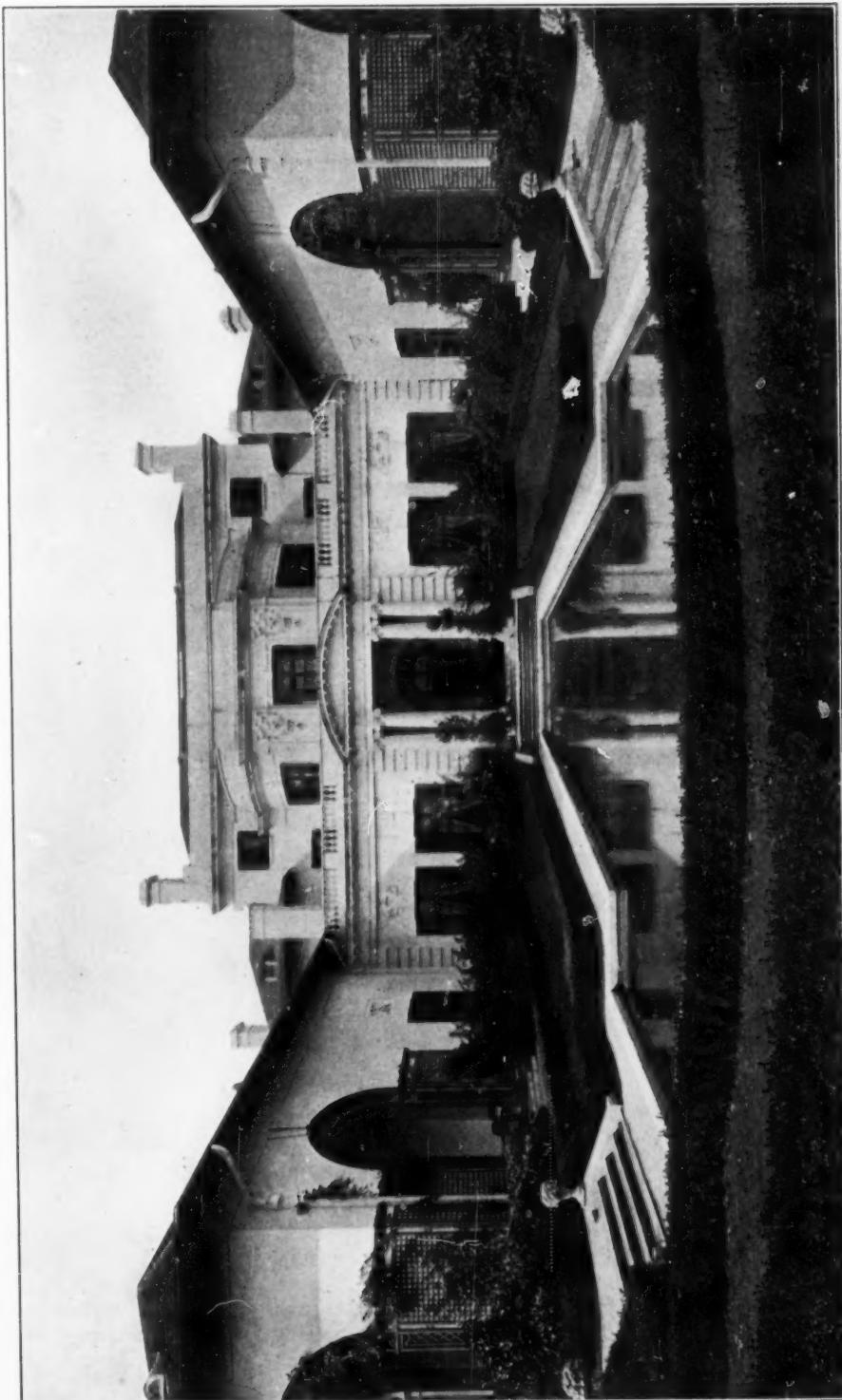
Great Neck, L. I.



Greenwich, Conn.

ELY SCHOOL (1905).

RESIDENCE OF HERMAN B. DURYEA, ESQ.—GARDEN. (1903).
Westbury, L. I.RESIDENCE OF DANIEL GUGGENHEIM (1890).
Elberon, N. J.



RESIDENCE OF HERMAN B. DURYEA, ESQ. (1903).

Westbury, L. I.

a simple, convenient and architecturally promising plan—one which served excellently the practical needs of the inhabitants of the houses, that articulated very well with the approach and the layout of the grounds, and which afforded an opportunity for designing well-proportioned rooms. But later every corruption of the methods of designing was accompanied by a corruption of the plan. The colonnades of the period of the Greek revival deprived the houses

only respect in which they showed any glimpse of ingenuity was in the matter of certain improved mechanical arrangements in respect to heating and plumbing. Public buildings and those devoted to business were also just as inconvenient as they were ugly, and the worst aspect of it was that the average American was more attached to the familiar ineptitudes of these plans than he was to the lifeless mixture of corrupt historical forms which passed for architecture.



Buffalo, N. Y.

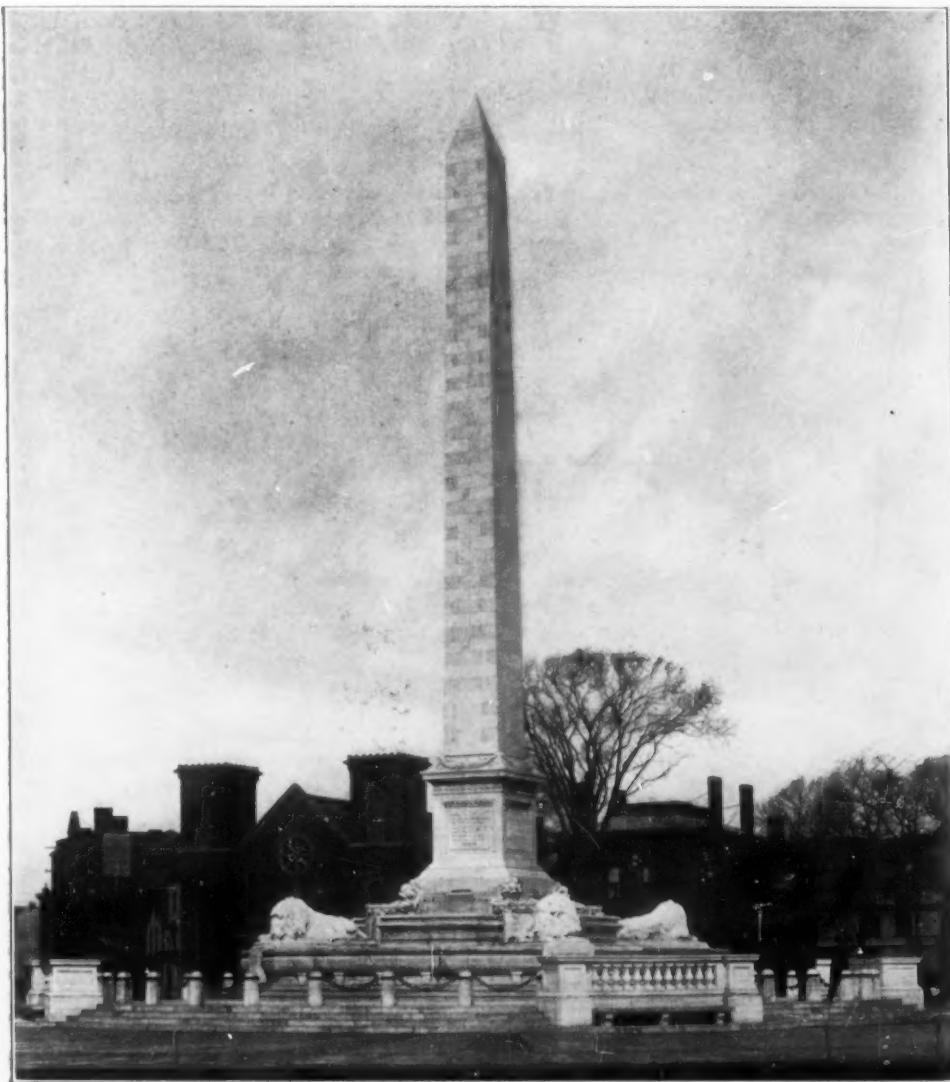
DETAIL OF MCKINLEY MONUMENT.

of the light necessary not merely to convenience, but to any beauty of interior effect. At the worst period the plans of the typical American city and country house were, if possible, uglier and more uncouth than their designs. The rooms, whether large or small, were ill-shaped, badly connected one with another, and cut to pieces by huge openings and various architectural excrescences. The interior was deprived of light by an excess of encircling verandahs, and the

When the revival came it was natural that many of the earlier revivalists should have attached more importance to the designing of interesting-looking buildings than to the devising of really adequate plans. In the first place, improvement in design was the line of the least resistance because, as we have said, the average American was less likely to insist upon the familiar ugliness of the customary exteriors than he was upon the far more intimate solecisms

which surrounded his fireplace. Then the architects themselves were obliged to look upon their own buildings, but they were not obliged to live or to transact business therein; and in the first blush

necessarily brought with it certain immediate improvements in plan. So far as country houses were concerned the architect immediately declared war upon the old piazzas which deprived the best

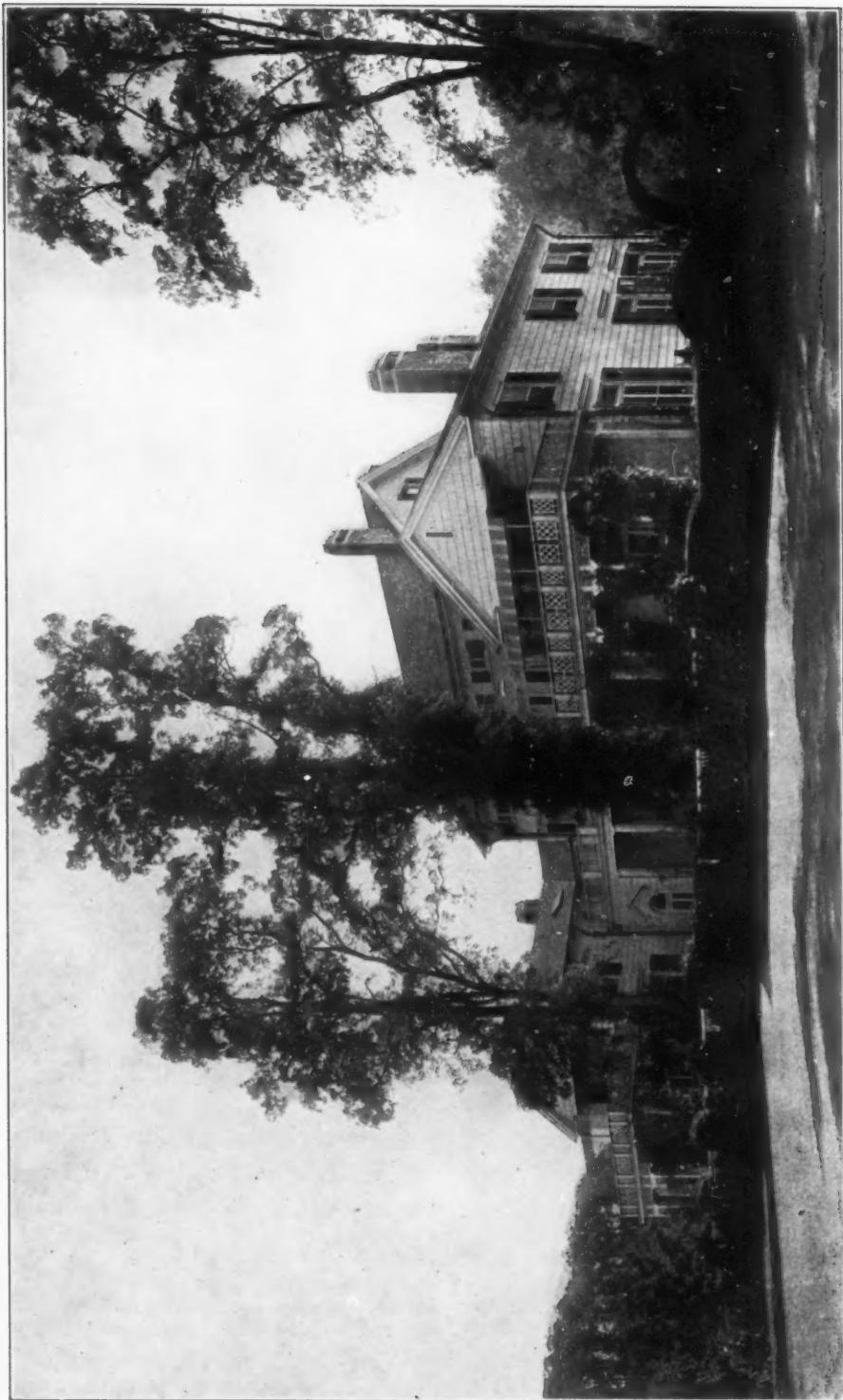


Buffalo, N. Y.

↓ MCKINLEY MONUMENT (1903).

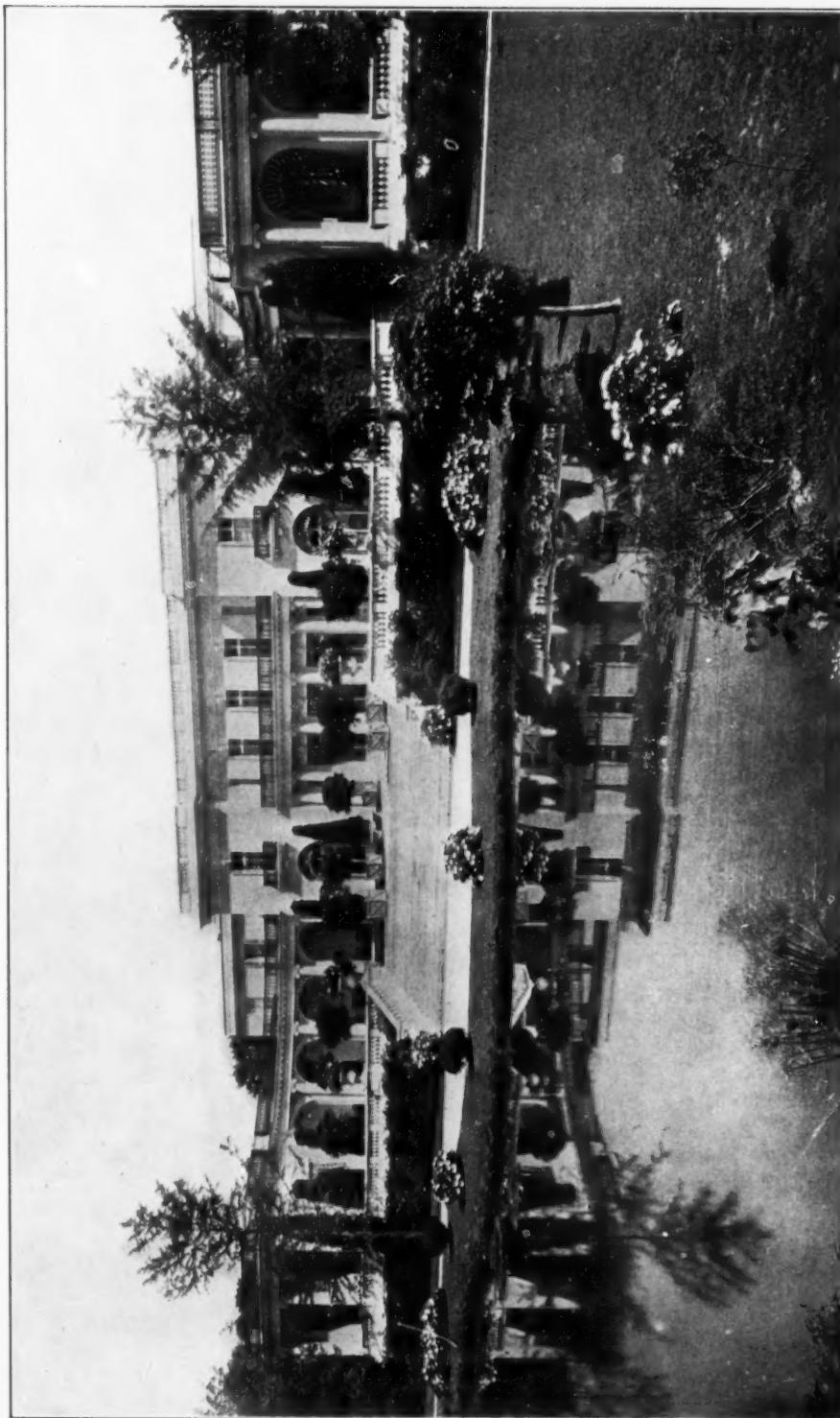
of reformatory zeal they inevitably tended to concentrate their energies and talents upon the attempt to make their buildings look more interesting. Of course the improvement in design nec-

essarily living-rooms of direct light, and made any propriety of exterior effect impossible. They also succeeded from the start in simplifying the plan, enlarging and enlightening the most important rooms,



ALTERATION TO HOUSE OF WM. BUTLER DUNCAN, ESQ. (1903).

Port Washington, L. I.



RESIDENCE OF MURRY GUGGENHEIM, ESQ. (1903).
(Gold Medal, N. Y. Chapter A. I. A.)

Elberon, N. J.

and of course in abolishing the most serious of the interior architectural solecisms. But after making all allowances for the influence of these earlier architects in doing away with some of the worst faults in the traditional American

ed to sacrifice the plan to the design, whenever such a sacrifice was necessary, in order to make the building look more interesting.

That this insistent preoccupation with the appearance of their buildings



FIRST NATIONAL BANK (1903).

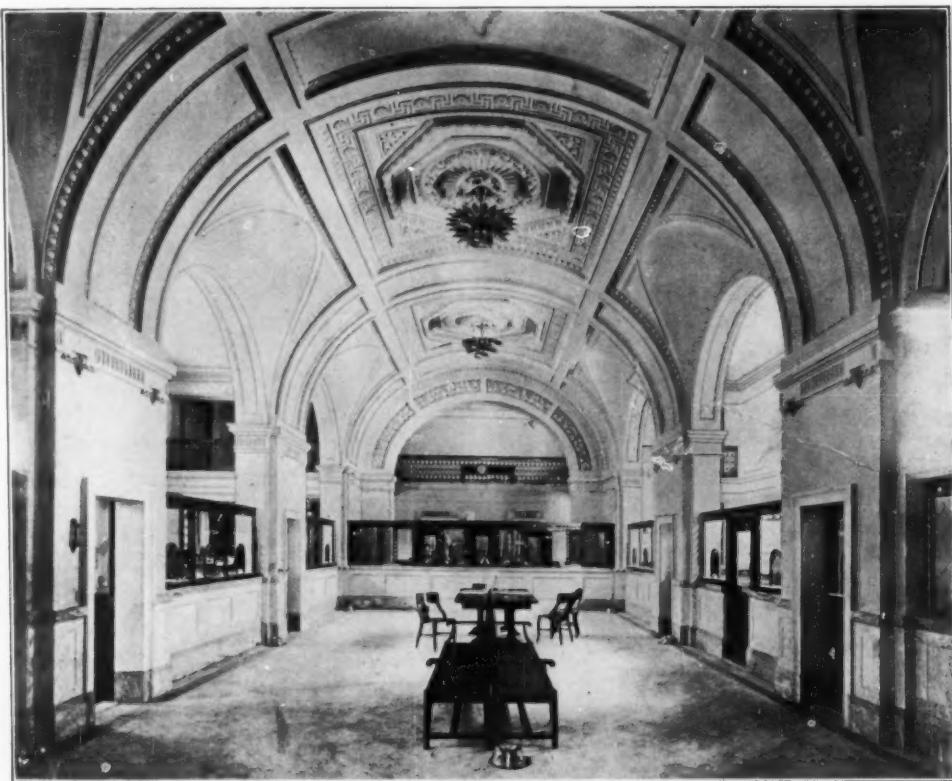
Paterson, N. J.

methods of planning both city and country houses, it remains true that their dominant interests were æsthetic. They improved the plan wherever such improvements were necessary to the improvement of the design, but they tend-

served an excellent purpose in the history of American architectural improvement not only cannot be denied, but must be emphatically proclaimed. In order to revive popular interest in purity of architectural style and in bal-

ance of architectural composition, it was absolutely necessary that the attention of educated and well-to-do Americans should be aroused by really entertaining and vigorous appeals to their historical and æsthetic sensibilities. But it is equally obvious that in the long run the neglect of intelligent and conscientious planning would not only hurt the American architectural revival in the

the making of a building, it was obvious that his first duty was that of making the building serve in the most economical manner possible the function, or the combination of functions, for which it was constructed. Otherwise he would inevitably drift into the position of a man who applied an æsthetic cosmetic to the face of a building whose plan and structure were devised by an engi-



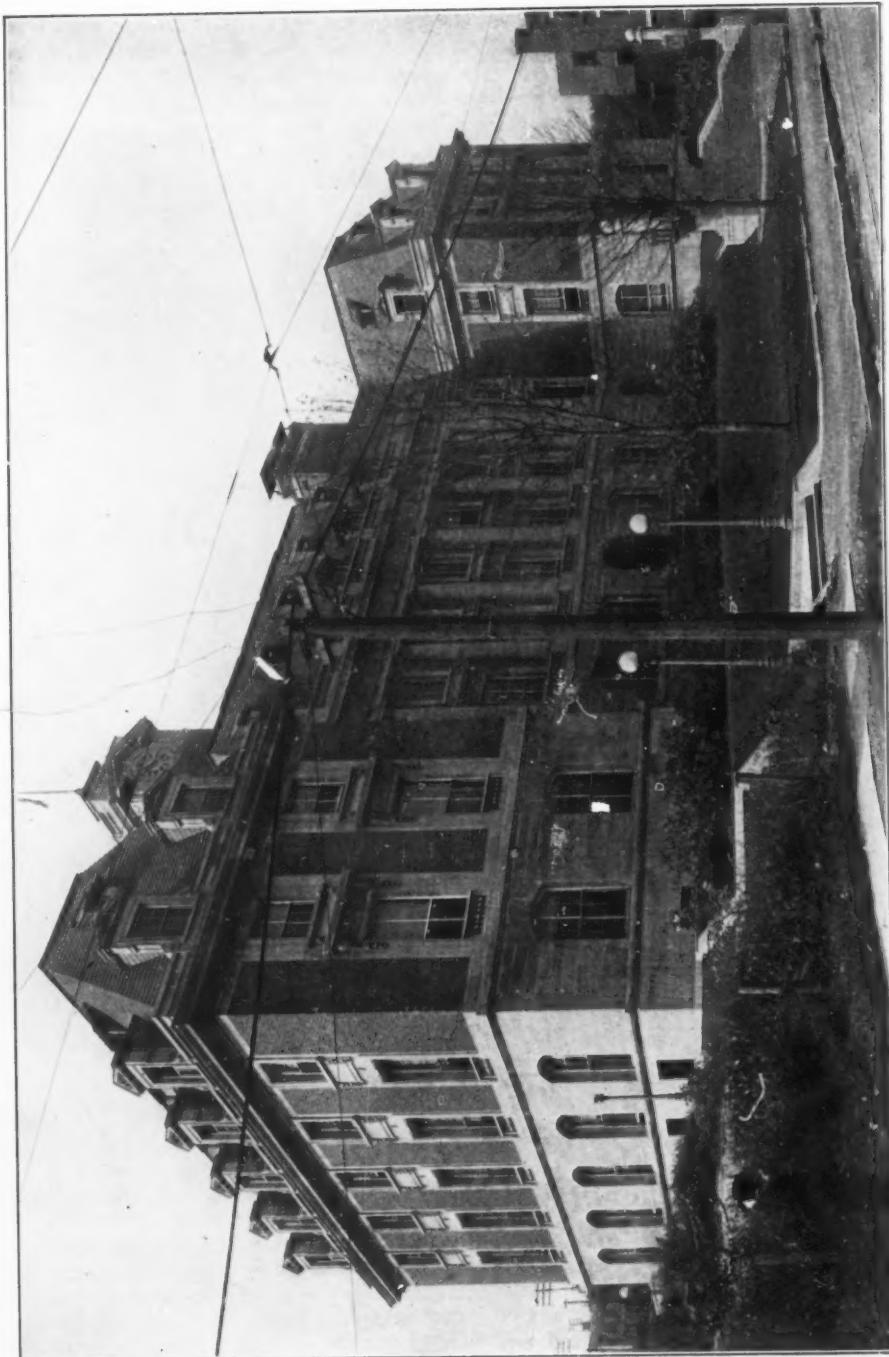
FIRST NATIONAL BANK.

Paterson, N. J.

minds of discriminating people, but would be corrupting in its general effect. Inconvenient and wasteful plans are not merely very annoying to the inhabitants of a building, but they have a tendency to result in pretentious and inappropriate architectural effects. If the architect was to become, as he should be, the dictator, who organized and combined the work of the various mechanical and technical experts, who contributed to

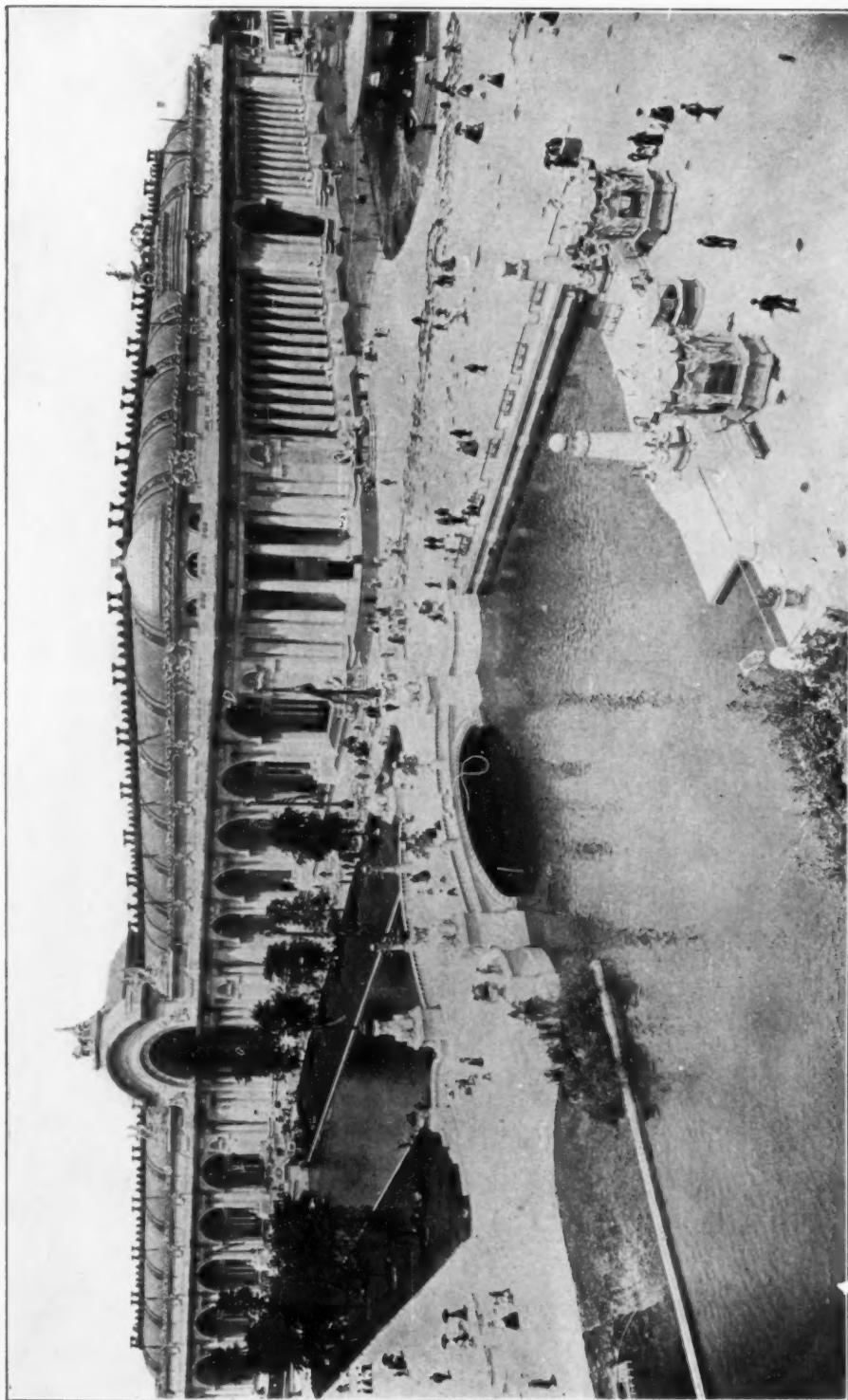
neer. The plan of a building is inevitably its dominant aspect, and a practical people like the Americans will not put up with wasteful and inconvenient lay-outs. The only way in which an architect can vindicate his claim to supreme control over a building operation is through his ability to devise a simple and adequate plan.

As a matter of fact that is precisely what the modern American architect has

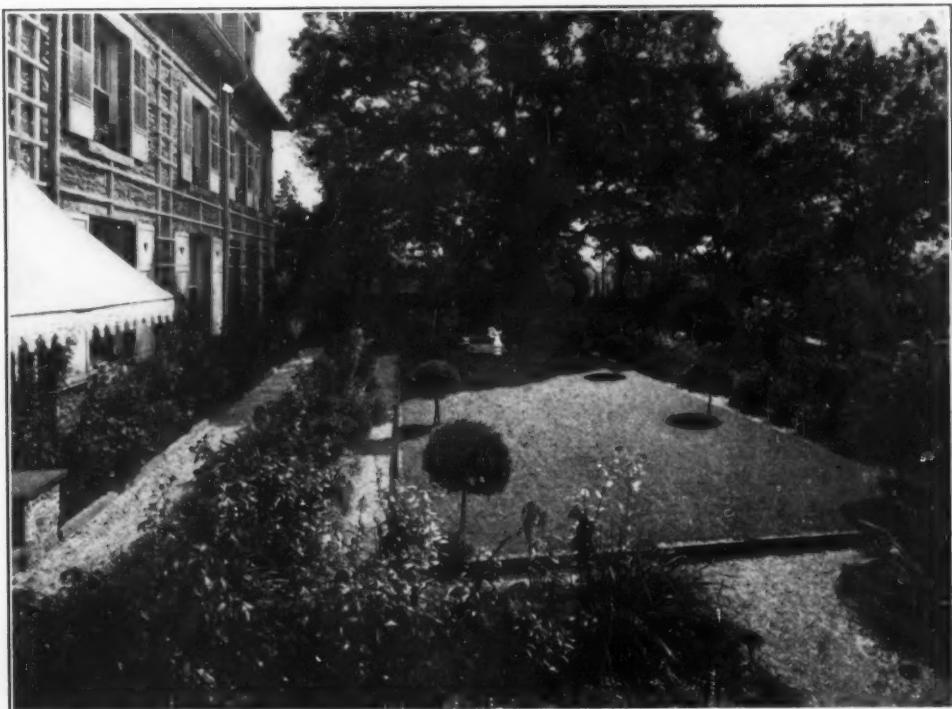


RICHMOND BOROUGH HALL (1903).

St. George, Staten Island.



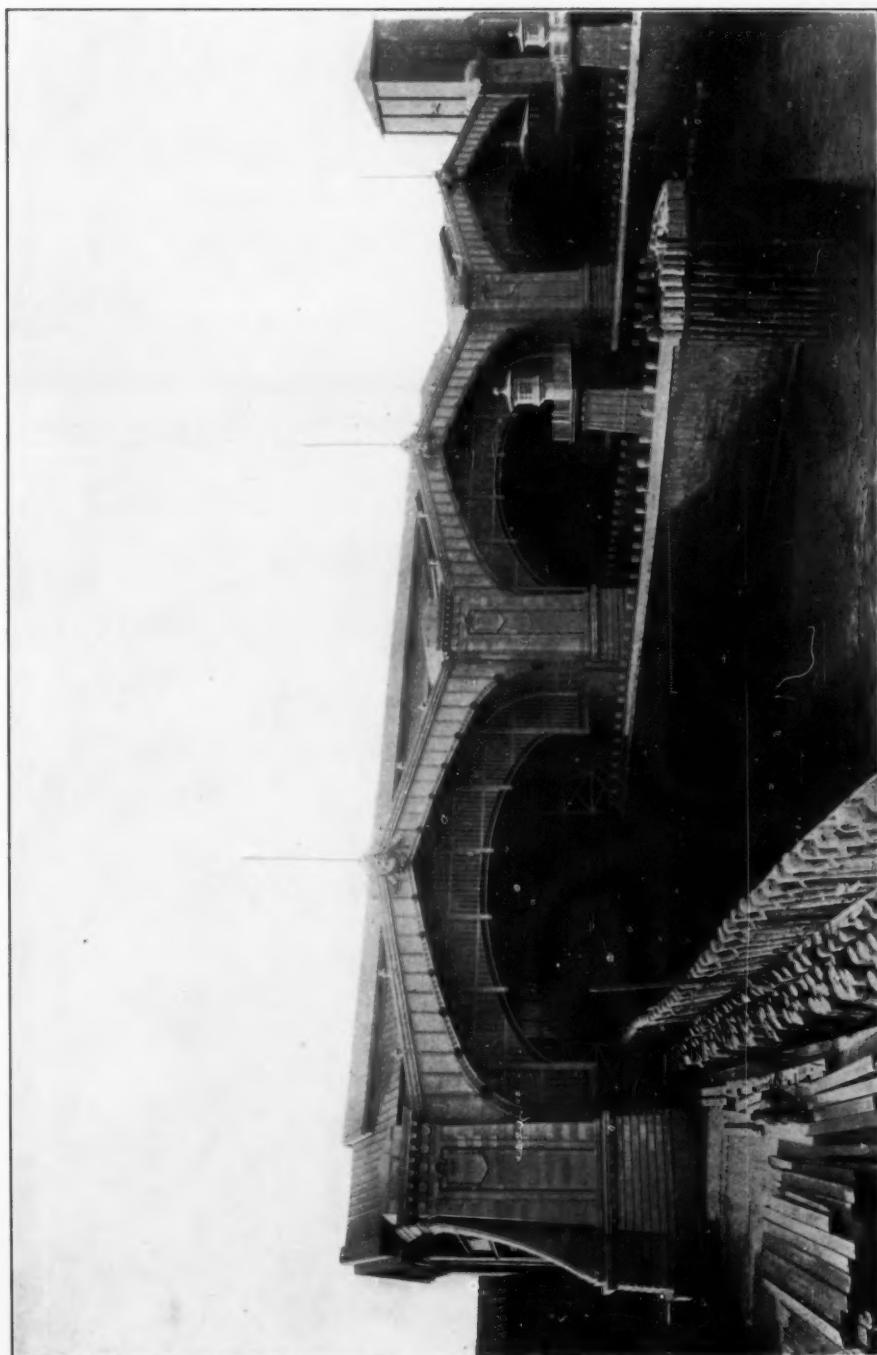
ST. LOUIS EXPOSITION (1904)—AGRICULTURAL BUILDING.



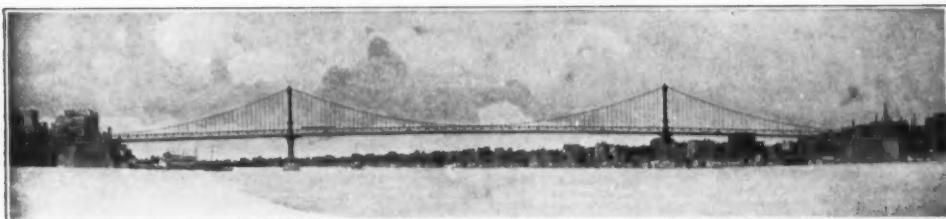
COUNTRY RESIDENCE OF JOHN M. CARRERE, ESQ.—FORMAL GARDEN.



COUNTRY RESIDENCE OF JOHN M. CARRÈRE, ESQ. (1905).
White Plains, New York City.



FERRY TERMINAL AT ST. GEORGE, STATEN ISLAND (1904).



MANHATTAN BRIDGE NO. 3 (1905).

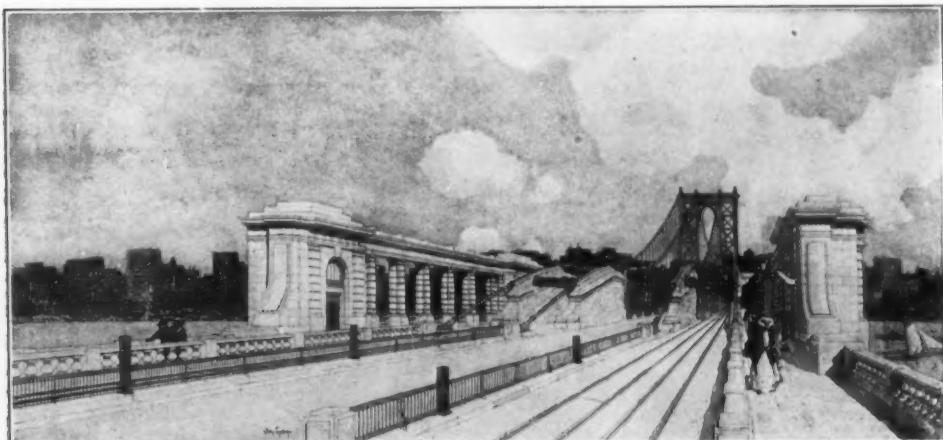
New York City.

(Now Nearing Completion.)

been doing. The first and most important result of the school training which the present generation of American architects has been receiving is the restoration of the plan to its proper position in a general architectural method; and the success which the younger men trained in the great French school have been obtaining has been due chiefly to their thorough education in the art of simple and economical planning. Their clients can depend upon them to arrange the lay-out of a building so that its various parts will be grouped in a manner which will economize time and money, and serve admirably the combination of purposes for which the building was erected. And for the American architect this has become an extraordinarily difficult task. The contemporary American types of building, whether residences, hotels, schoolhouses, apartment houses or office buildings, are complicated beyond any other types of building

in the history of the world. They contain a wholly unprecedented amount of machinery; and they must meet a wholly unprecedented variety of practical requirements. In planning them, consequently, the architect is confronted by a problem whose difficulty is equalled by its importance; and if he had not shown himself equal to the task he would inevitably have become merely the subordinate and the servant of the building engineer. That he has retained his pre-eminence in spite of the increasing importance of the purely engineering and practical problems involved by the construction of these buildings is a sufficient indication that he is performing his task efficiently and that he is receiving a training which in a sufficient measure prepares him for it.

Carrère & Hastings deserve peculiar credit for the attitude which they have always assumed in relation to this all-



DETAIL OF MANHATTAN BRIDGE NO. 3.

New York City.

important matter. Their work has always been distinguished quite as much by conscientious and ingenious planning as by its more peculiarly æsthetic merits; and they were in this as in other respects intelligent and consistent innovators. The importance which they have always attached to their plans was doubtless the result partly of the unusually prolonged and thorough school

of American architectural practice looked in another direction.

They sum up in their work better than any other single firm the really progressive and formative movement of modern American architecture. They have overlooked no idea of essential importance which would tend to give their work increasing propriety, dignity and effect. There have been and are

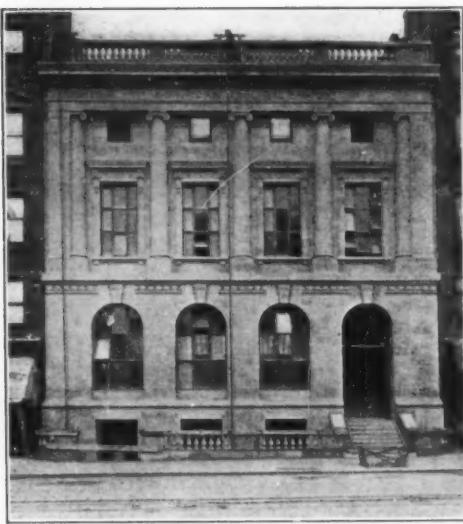


FLAGLER MAUSOLEUM (1906).

St. Augustine, Fla.

training enjoyed by the members of the firm; but it was also partly the result of their practical good sense and their grasp of the realities of architectural design. They realized from the start, and acted on that realization, that the modern American architect must vindicate his pre-eminence by the adequacy of his plans; and they acted on the knowledge at a time when the tendency

other architects whose plans have been just as worthy of careful consideration, and which have been the result of just as conscientious and ingenious study as those of Carrère & Hastings. There have been and are other architects who have designed their buildings with as fine a sense of the proprieties of form as is exhibited in the better buildings of Carrère & Hastings. But there is no



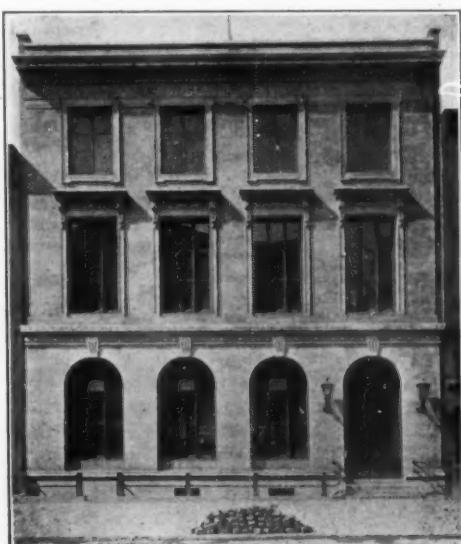
New York Public Library, Branch No. 8.
192 Amsterdam Ave., New York City.
Carnegie Circulating Branch.

other American architect or firm of architects who have united so much excellence in their plans with so much beauty and distinction of design.

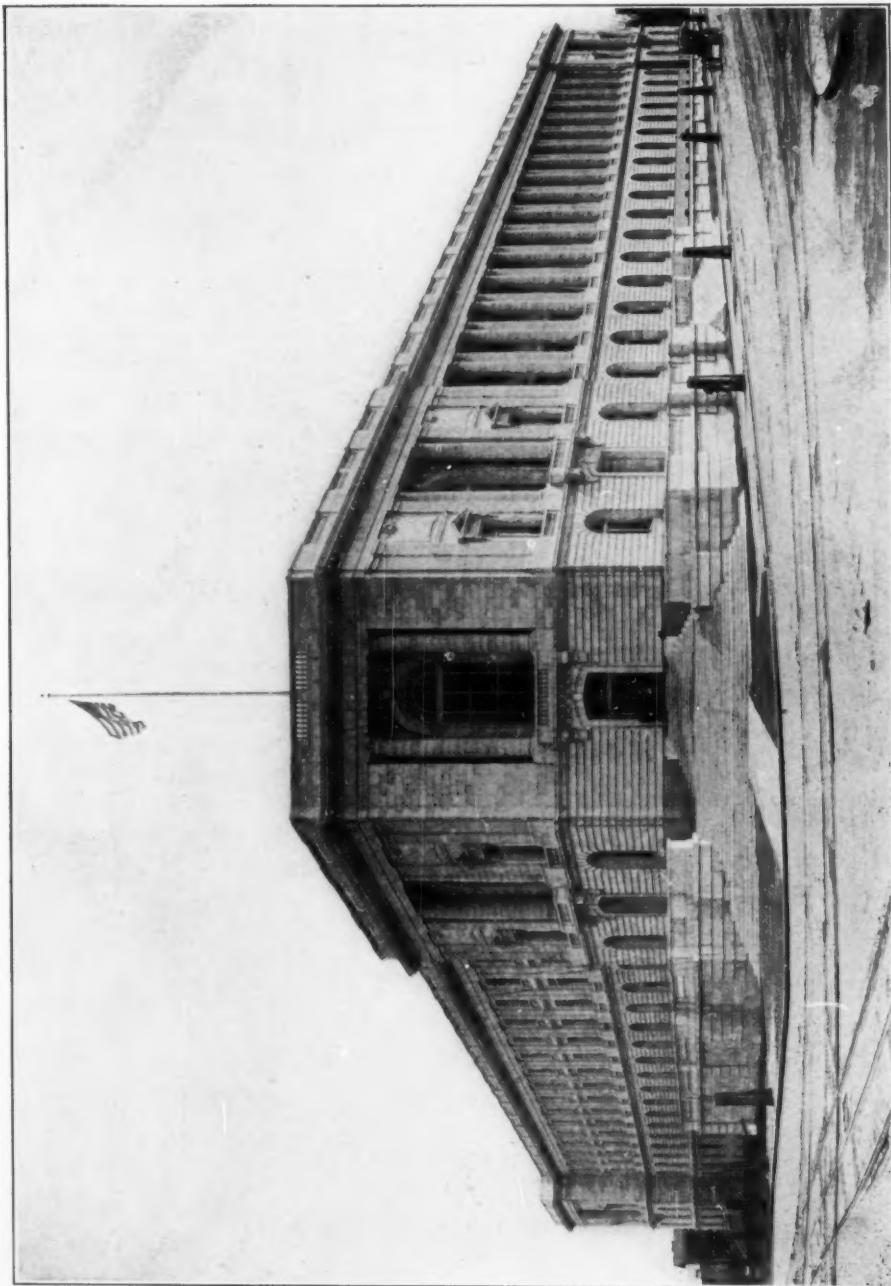
In the case of buildings of the highest architectural excellence a convenient and economical plan issues with apparent inevitability in an appropriate and effective design. The two different aspects of the complete building are at bottom supplementary and are scarcely distinguishable whenever the architect manages to achieve a really brilliant success. But inevitable as the relation frequently appears to be in many successful buildings, its achievement has always been the result of patient and painstaking work, ingenuity, and an ability to discriminate between the essential and unessential elements both of plan and design. In the case of every complicated building the varying practical requirements will conflict both with one another and with some desirable architectural effect, and the completed result almost always betrays to the trained eye the series of sacrifices and compromises whereby the successful building was purchased. The architect exhibits his underlying interest in nothing so much as in his choice of what

he will sacrifice in the event of some important conflict. The tendency of an imaginative man is usually to make his building beautiful and effective at any cost. On the other hand, many conscientious and excellent architects succeed in elaborating plans which are marvels of simplicity and convenience, but seem unable to give those plans an architectural body expressive either of grace or energy.

Evidences of the inevitable conflicts between plan and design can be detected in the work of Carrère & Hastings; but their peculiar merit consists precisely in the fact that they have held an admirable balance among the conflicting demands made upon them by their work. They have designed buildings which at once are beautiful, effective and convenient. They have accepted and developed the idea that American architecture should accept the spirit and tradition of the Renaissance architectural forms, while at the same time they have sought to make their buildings thoroughly real and modern in the sense of making them thoroughly practical. One can detect in the policy of the firm towards all the problems which confront the modern

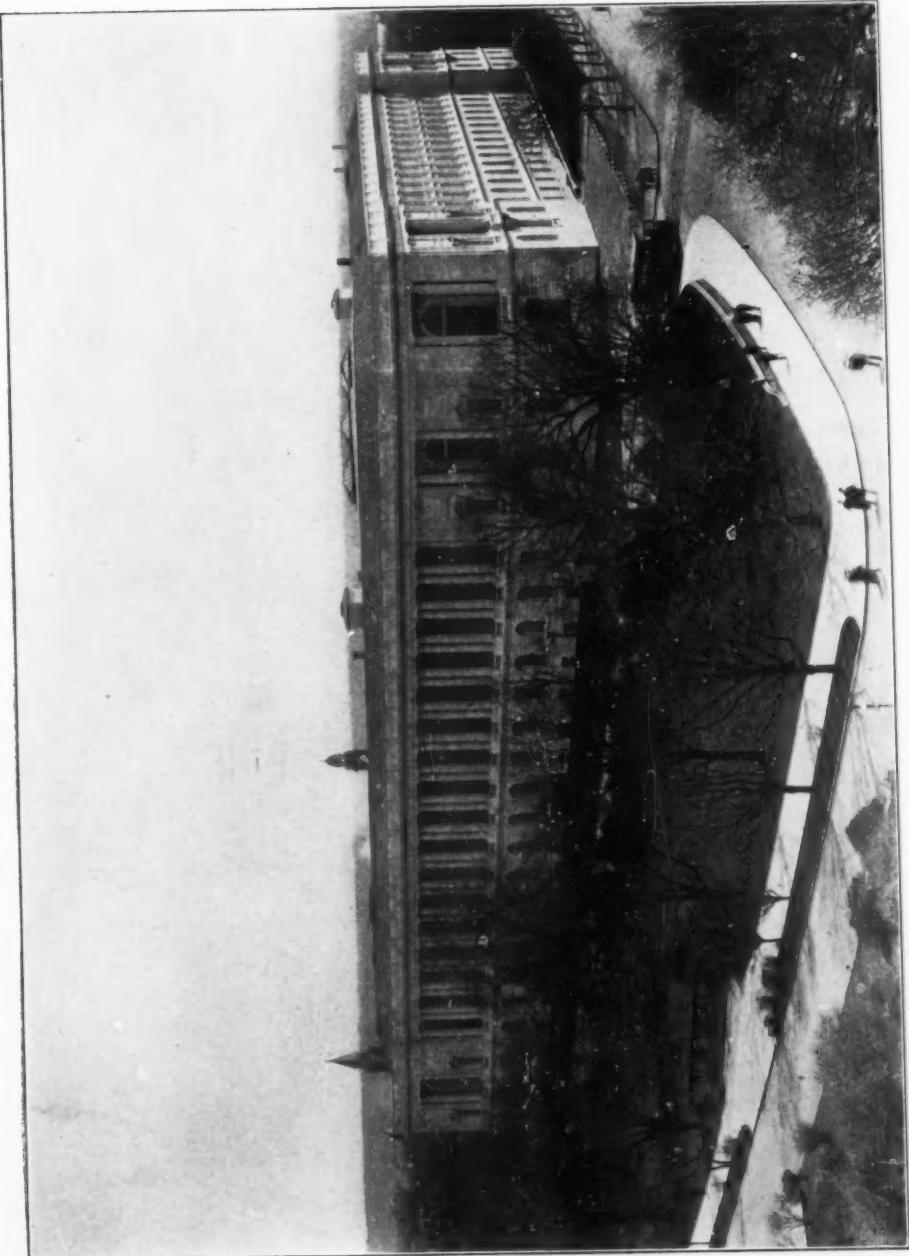


New York Public Library, Branch No. 15.
235 East 25th Street, New York City.



Washington, D. C.
OFFICE BUILDING OF THE HOUSE OF REPRESENTATIVES (1900).

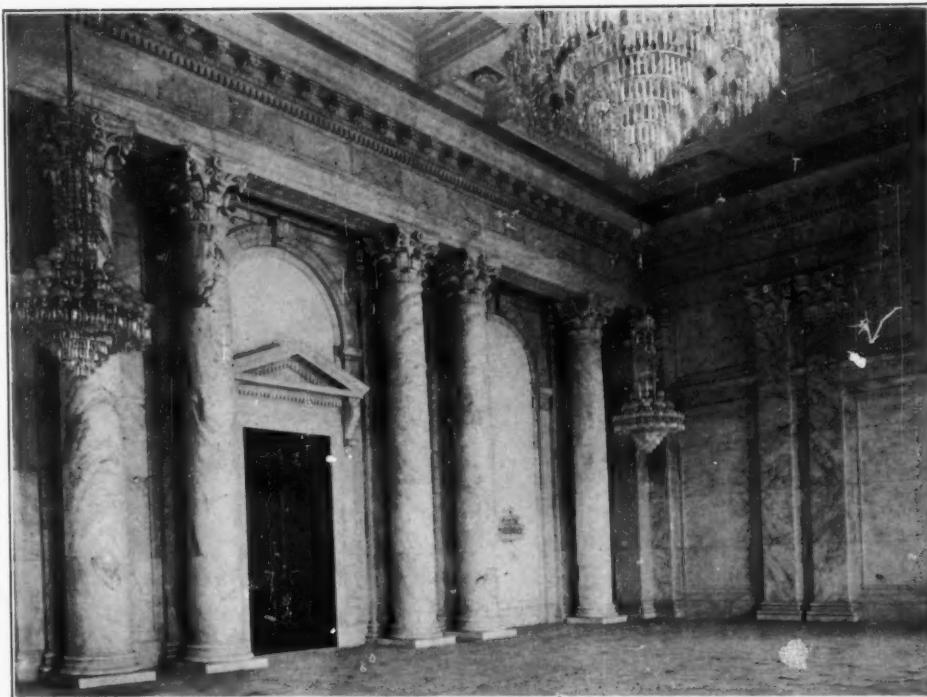
Carrère & Hastings, Consulting Architects.
Elliott Woods, Superintendent U. S. Capitol and Grounds.



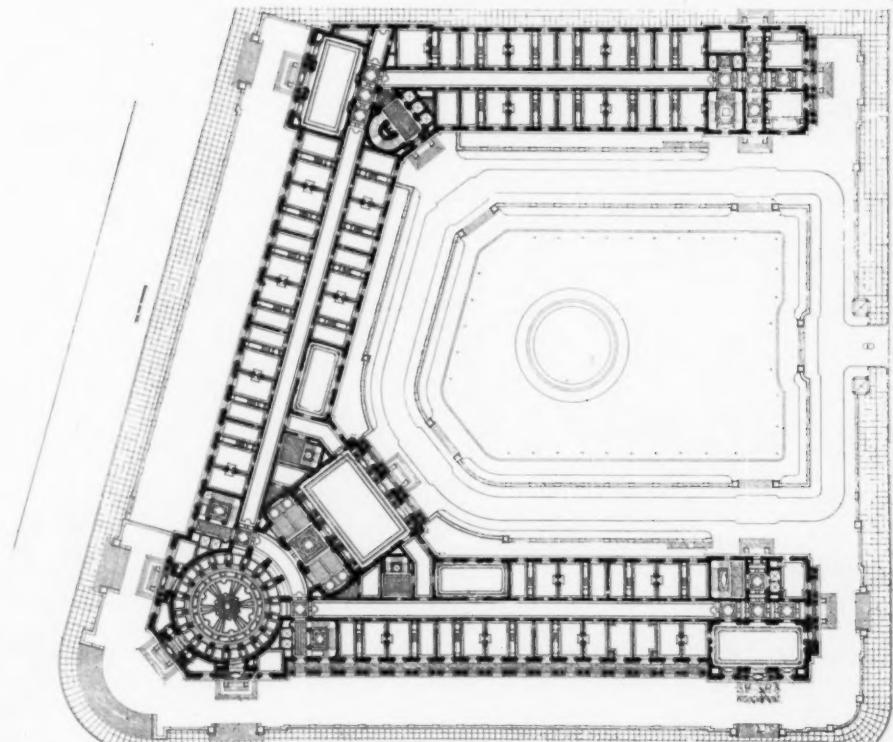
OFFICE BUILDING, HOUSE OF REPRESENTATIVES (1906).

Garrére & Hastings, Consulting Architects.
Elliott Woods, Superintendent U. S. Capitol and Grounds.

Washington, D. C.



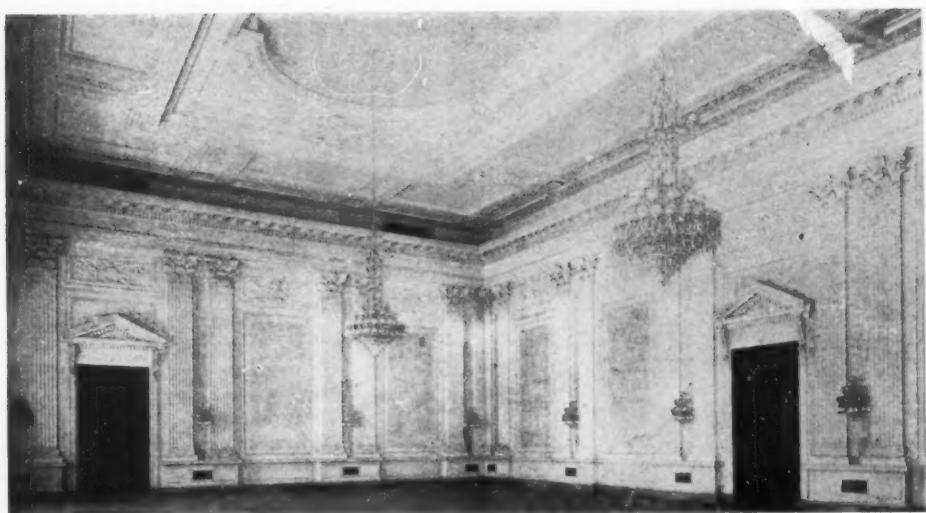
CAUCUS ROOM.



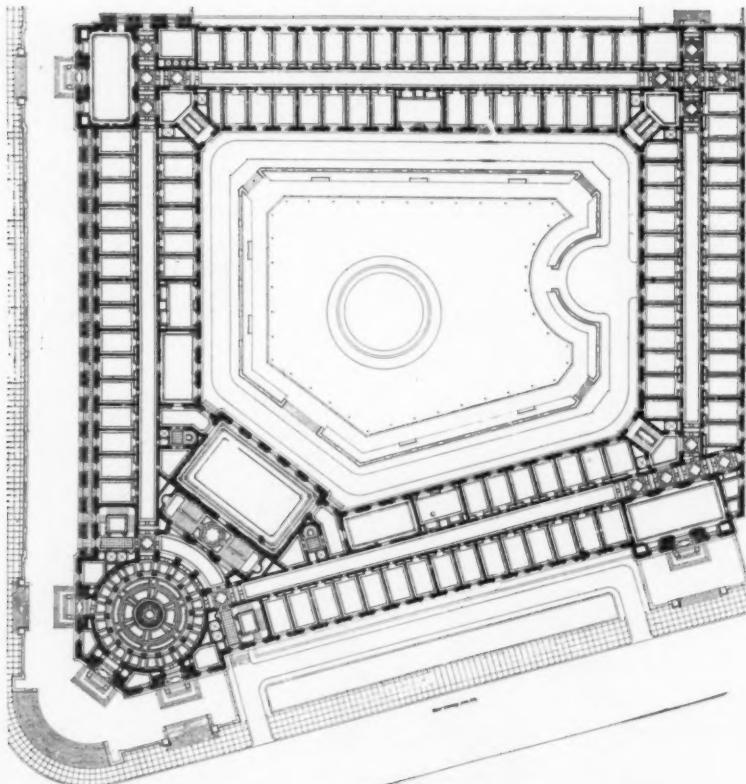
SENATE OFFICE BUILDING (1906).

Washington, D. C.

Carrère & Hastings, Consulting Architects.
Elliott Woods, Superintendent U. S. Capitol and Grounds.



CAUCUS ROOM.



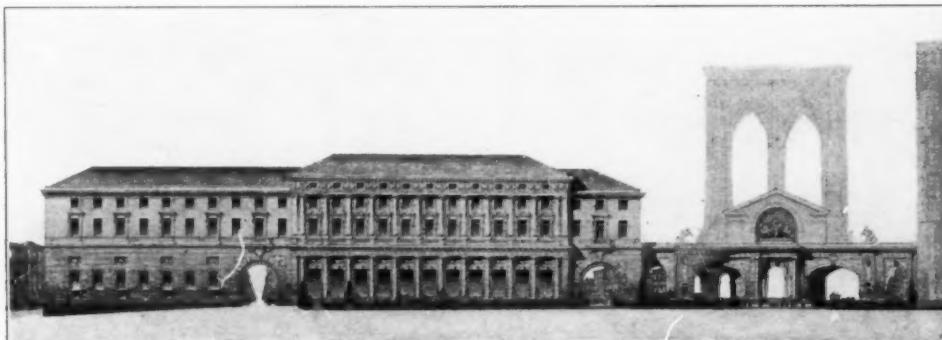
HOUSE OF REPRESENTATIVES OFFICE BUILDING (1906).

Washington, D. C.

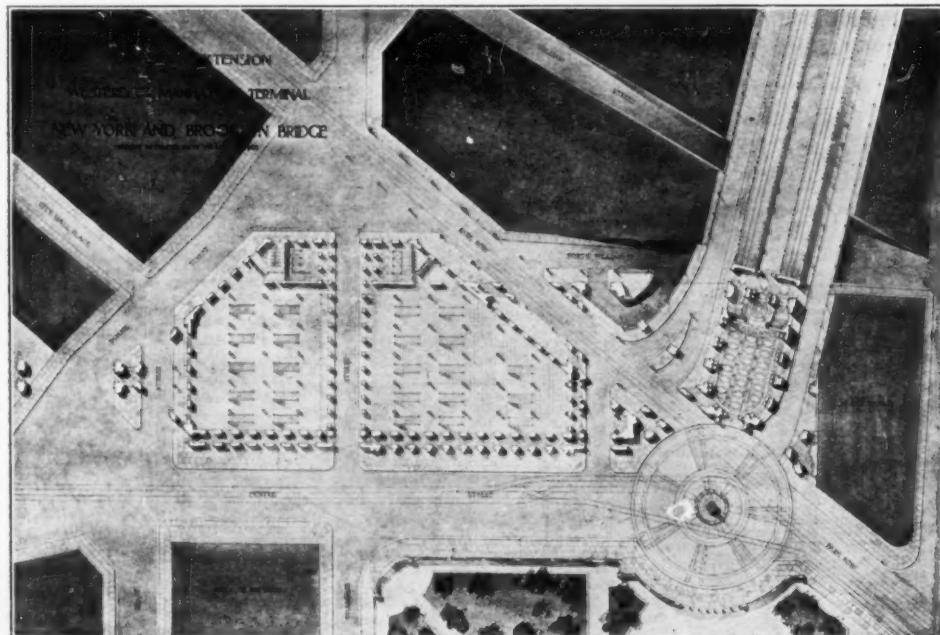
Carrère & Hastings, Consulting Architects.
Elliott Woods, Superintendent U. S. Capitol and Grounds.

American architect the evidence of a clear and well-balanced intelligence, co-operating with a lively imagination; and the result is an illustration of how much may be accomplished by loyal collaboration on the part of two men differing

wholly successful design. When any conflict occurs between the needs of the plan and that of the design, the latter is usually sacrificed; and if a choice must be made, it is assuredly better to sacrifice the design rather than the plan. But



DESIGN FOR BROOKLYN BRIDGE APPROACH AND TERMINAL (1906).

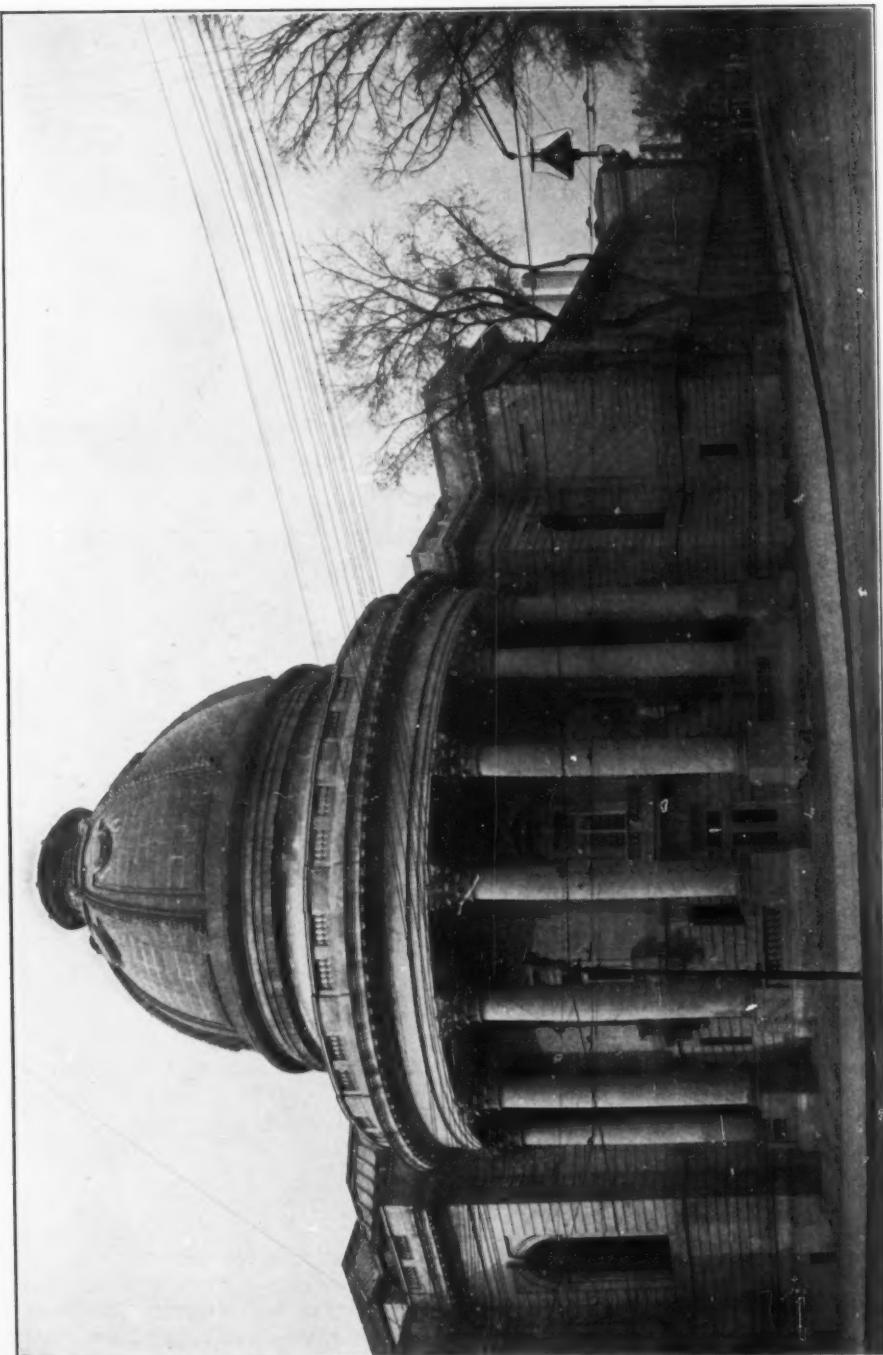


PLAN.

widely from each other in temperament and point of view.

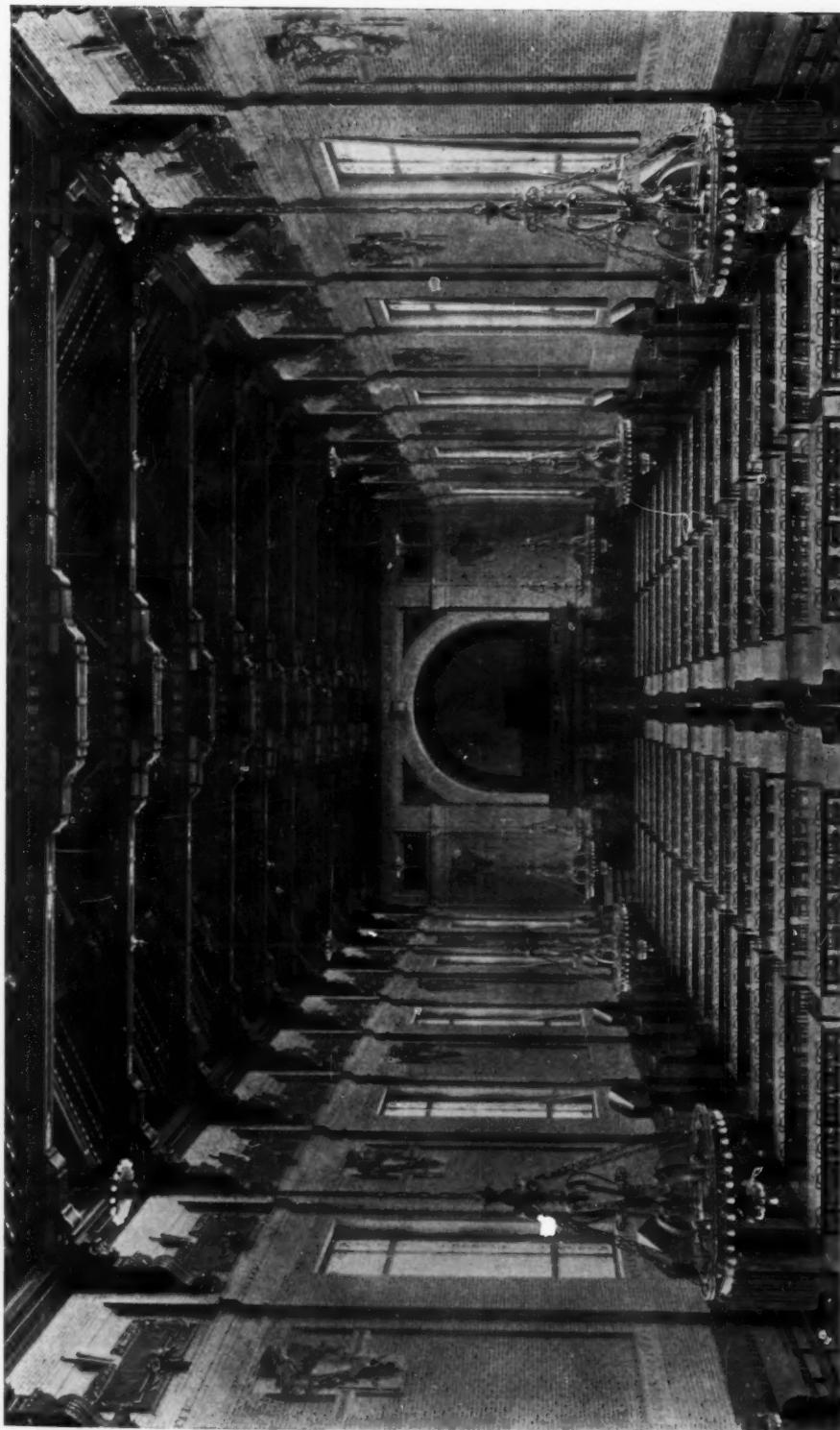
Even the most ardent admirers of Carrère & Hastings could hardly claim that they have always been successful in associating with their successful plans a

wherever the design is really hurt by such a sacrifice the architect cannot escape a certain responsibility for the injury. It is his business somehow to work out a practical plan which demands no sacrifices from an equally satisfac-



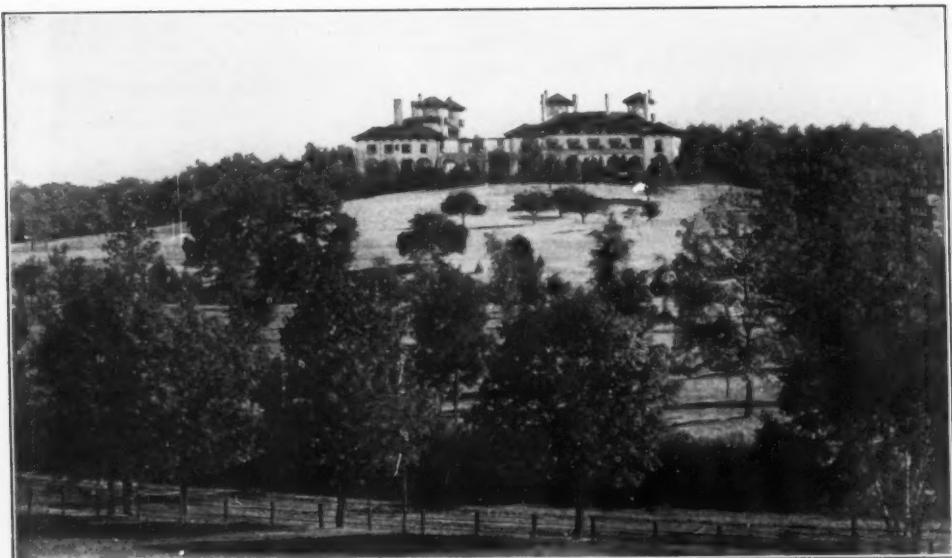
MEMORIAL BUILDINGS, YALE UNIVERSITY (1906).

New Haven, Conn.



New Haven, Conn.

Dining Hall.
MEMORIAL BUILDINGS, YALE UNIVERSITY (1906).

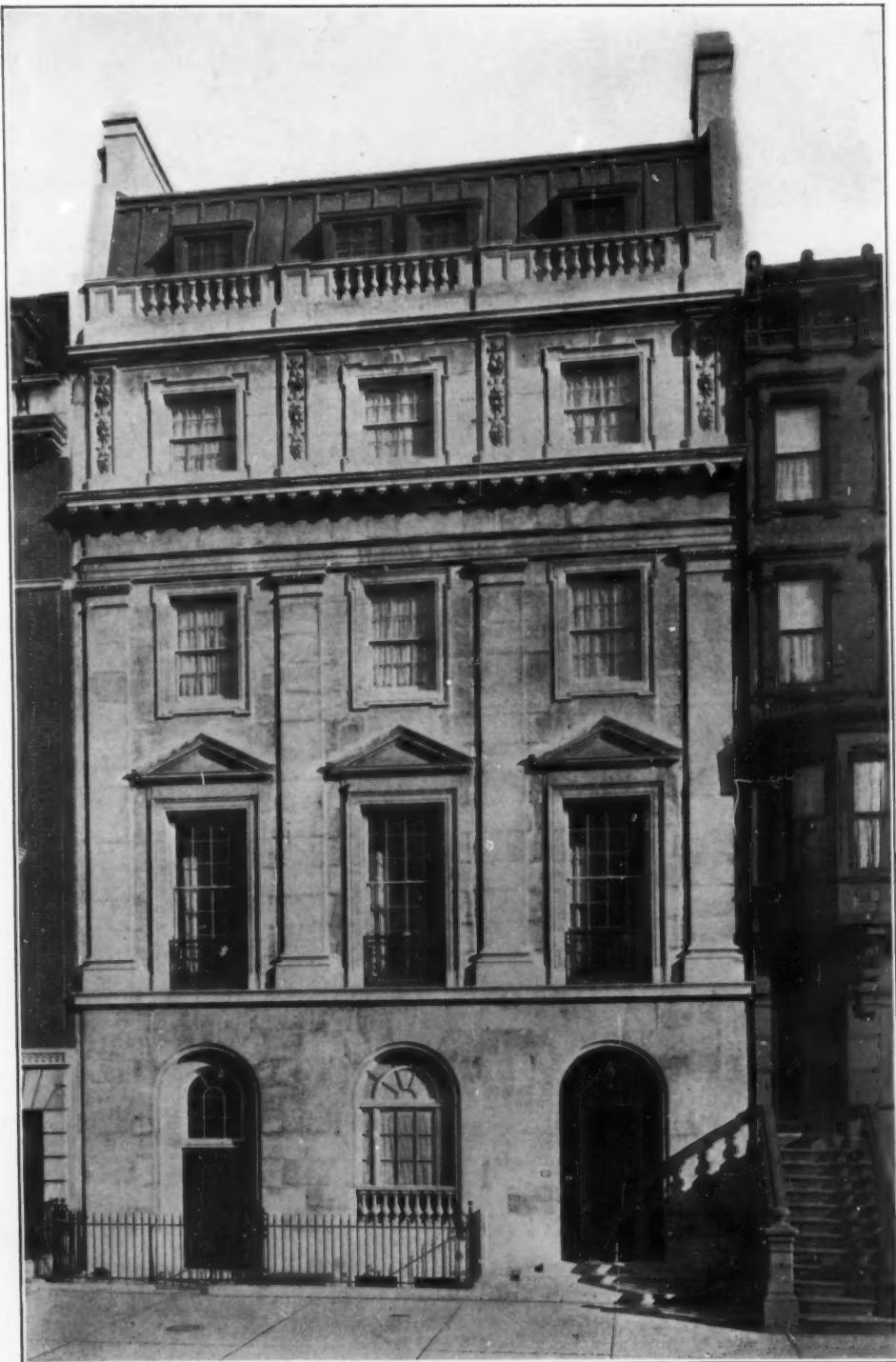


RESIDENCES FOR MR. OTTO H. KAHN AND MR. HENRI WERTHEIM.
Convent, N. J.



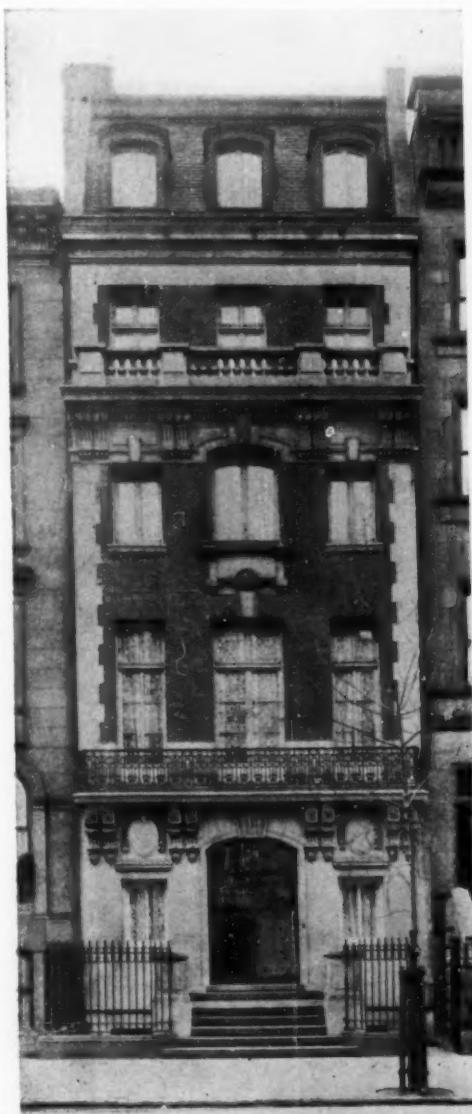
THE M. C. D. BORDEN TOMB (1906).

Woodlawn Cemetery, New York City



RESIDENCE OF GEORGE L. RIVES, ESQ. (1908).
69 East 79th Street, New York City.

tory design, and if he does not do this he must accept the responsibility for the failure. In the case of some of Carrère & Hastings' most important buildings



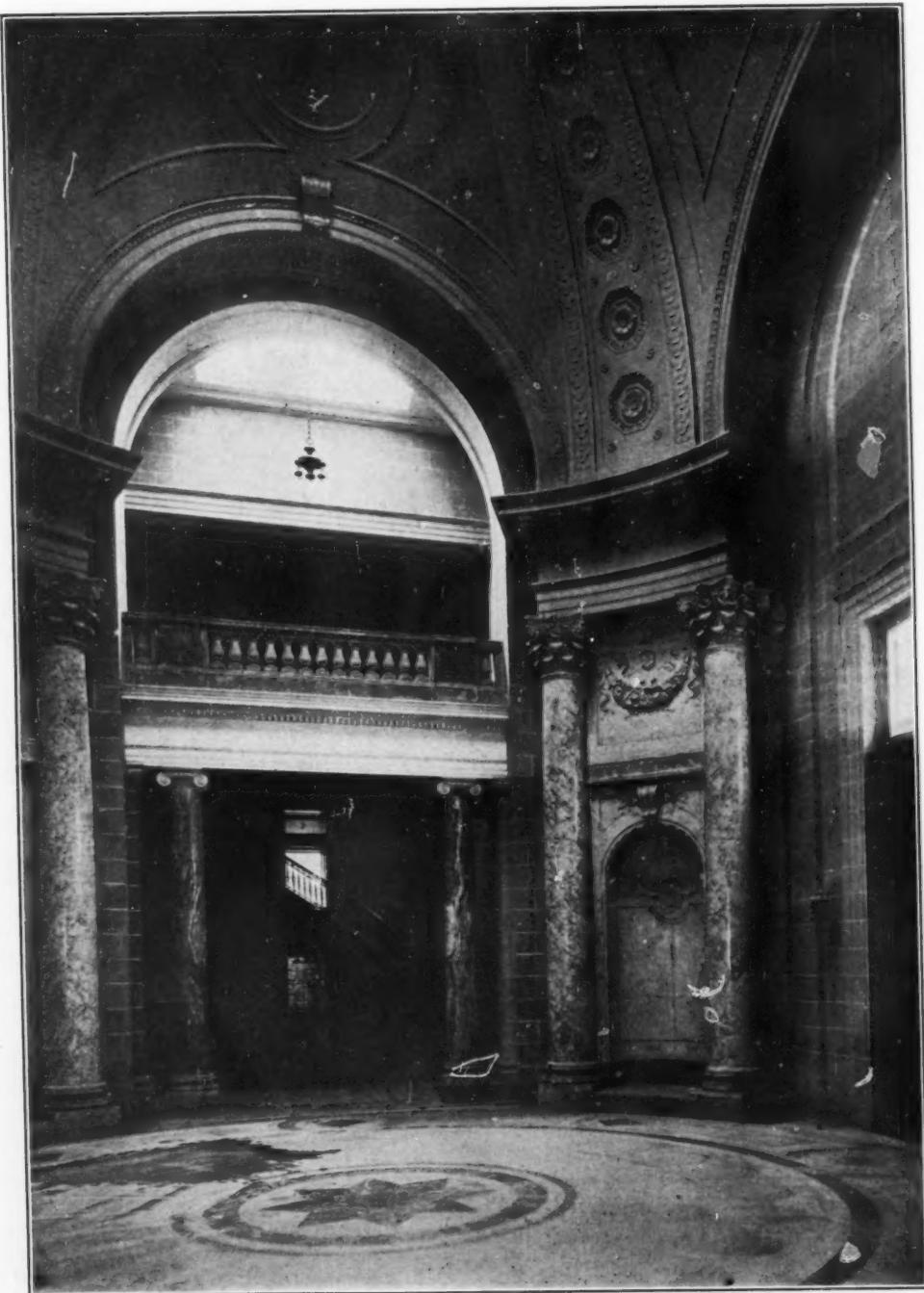
Residence Burrall Hoffman, Esq. (1898).
59 East 79th St., New York City.

they have been unable to avoid certain sacrifices of this kind. At a certain point, for instance, in the attic of the New Theatre the design simply ends and the

architects have allowed the remainder of this crowning feature to take care of itself. In the case of the new Public Library the spaces of blank wall, relieved only by niches on either side of the arched portals, must assuredly be explained by certain necessities of the plan rather than of the design; and the stilted arches of the entrance hall are simply tantamount to the confession of a difficulty rather than to its solution.

Blemishes such as those illustrated above are peculiarly difficult to avoid in a building like a Public Library, which must be monumental in its effect while at the same time meeting a group of exacting and complicated practical requirements. It must be said, in justice to the designers, that neither of these structures is entirely finished, and it may be that what is at present lacking can materially alter the ultimate effect. But in case the architect does not succeed in avoiding such blemishes he can hardly claim a complete success; and in so far as such sacrifices occur in the buildings of Carrère & Hastings, they must be entered on the debit side of the account—even though it be also admitted that the debt was incurred in a good cause. When, however, allowances have been made for all such deductions the fact remains that among the public buildings erected by the present generation of American architects those of Carrère & Hastings are distinguished both by their beauty and their popularity. They have held their own even in a sphere in which their devotion to conscientious planning might have been supposed to place them most at a disadvantage.

At the present moment Carrère & Hastings occupy a place peculiarly their own in the ranks of the profession. They stand as do no other firm both for a tradition and a promise—both for a fulfilment and a prophecy. Although by no means the first important American architects trained in the school, they have done more than any other firm to introduce into American design the advantages without the limitations of the school training. And one would not dare to assert with any con-



CARNEGIE INSTITUTION OF WASHINGTON—ROTUNDA.
Washington, D. C.



Washington, D. C.

CARNEGIE INSTITUTION OF WASHINGTON (1909).

fidence whether they have rendered a better service in making admirable use of the better technical methods or in refusing to become nothing more than French architects, practicing in the United States. They were the first prominent American architectural firm to stand consistently and intelligently for the results of French training and the forms of French architecture; but their innovations were always made in a conservative spirit, and with an intelligent understanding of the need in this country not merely of thorough training, but of the guiding influence of a sound tradition.

Their work and their influence has, consequently, been sound and constructive from practically every point of view. The two great needs of American architecture are the establishment all over this country of a vigorous standard of technical achievement, and of a sound convention of architectural form. The necessary technical training must be derived largely from prolonged and serious scholastic work; and even when such schooling takes place in this country its methods must, on the whole, be based on those of the great Parisian Ecole. Hence, for the present, at least, American architecture must necessarily

submit to the influence of French methods and of French forms; and even those people who do not relish the prevailing tendencies of modern French architecture and its American imitations should admit the inevitability of this French influence and its, on the whole, desirable results. If American architects cannot, in the course of time, profit from what is excellent in French training, while emancipating themselves from what is meretricious in the French example, it will be the fault of their own unintelligence and lack of personal and national independence. They certainly have been shown the way. Carrère & Hastings among others, but first among others, have profited from the excellence of French training and have detected the advantages of adapting French forms; but they have done so in a manner which was at once sympathetic, spirited and discriminating. They have understood that American architecture needed not contemporary French fashions, but the time-honored French tradition of style, while, at the same time, they have begun the transformation of French tradition of style to American needs by the special treatment of each architectural problem on its own individual merits.



St. George, Staten Island.

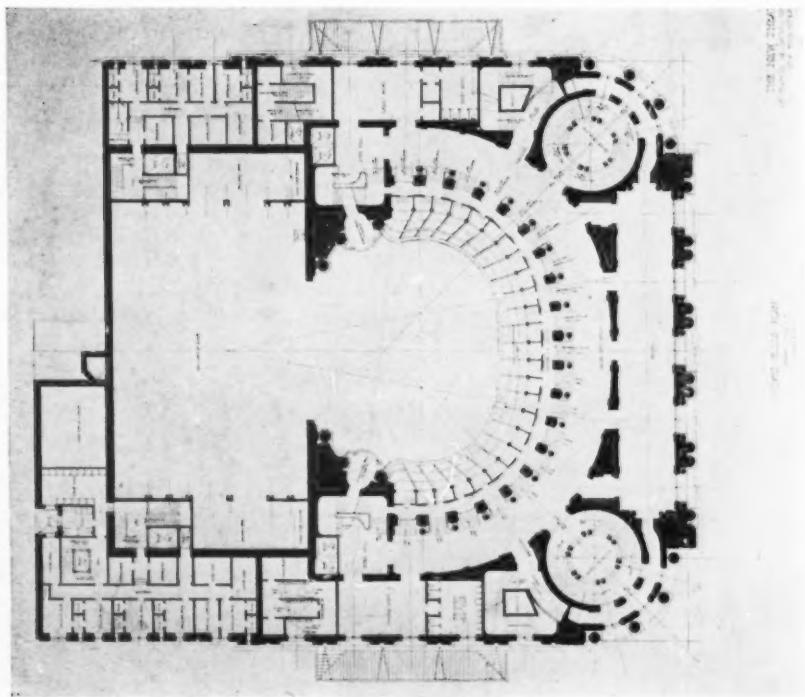
CARNEGIE PUBLIC LIBRARY (1906).



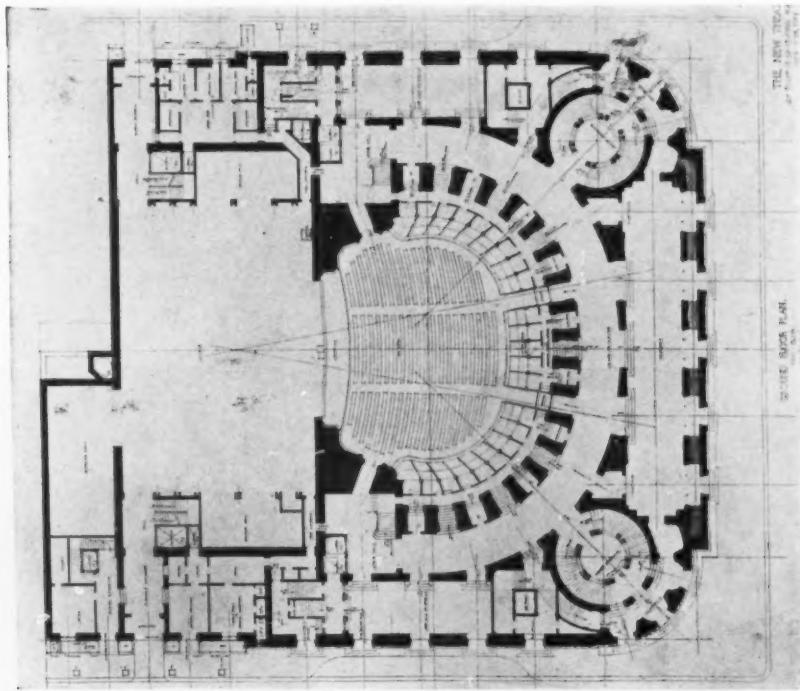
THE NEW THEATRE (1906).

Central Park West, 62d and 63d Streets, New York City.

(Photo by A. Patzig.)



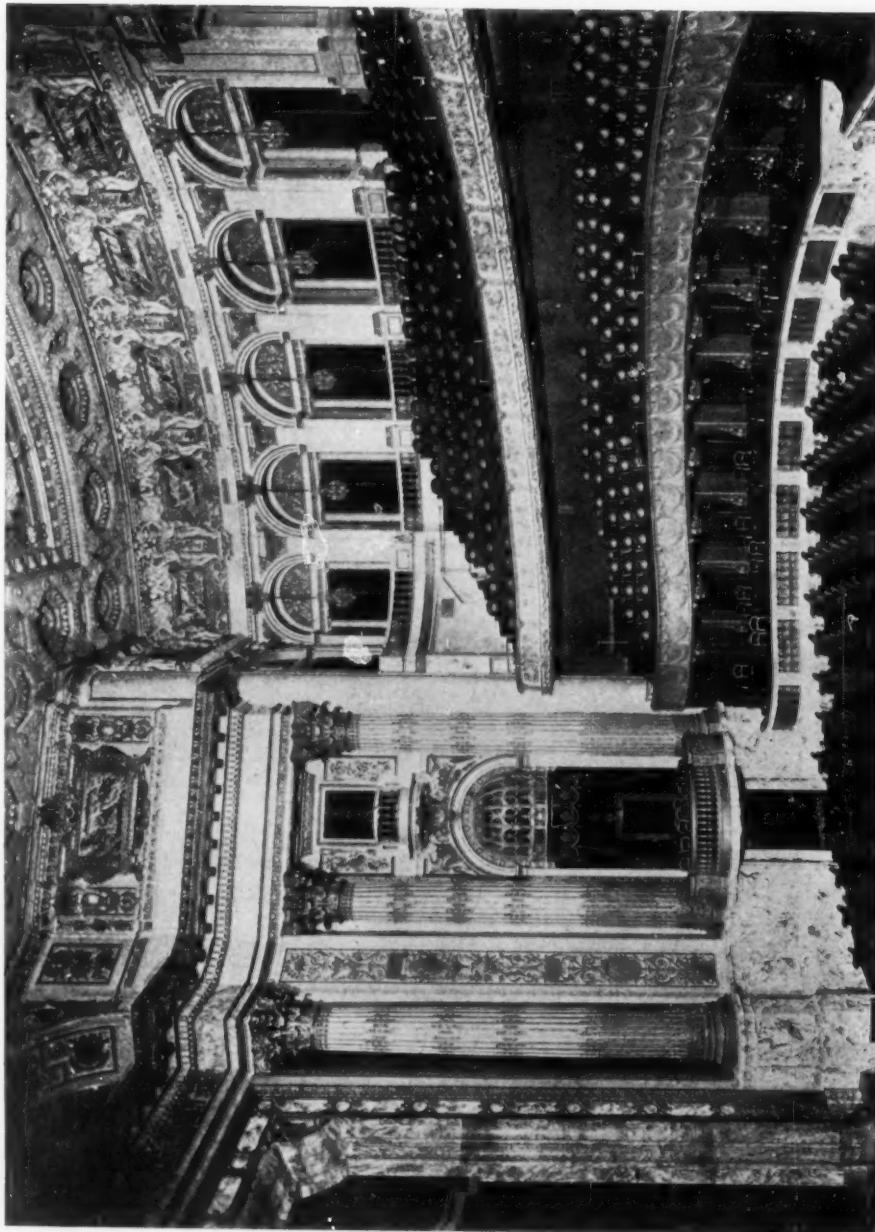
FOYER FLOOR PLAN.



GROUND FLOOR PLAN.

New York City.

THE NEW THEATRE (1906).



THE AUDITORIUM OF THE NEW THEATRE.
(Copyright, 1909, by The New Theatre.)

New York City.



Lobby.

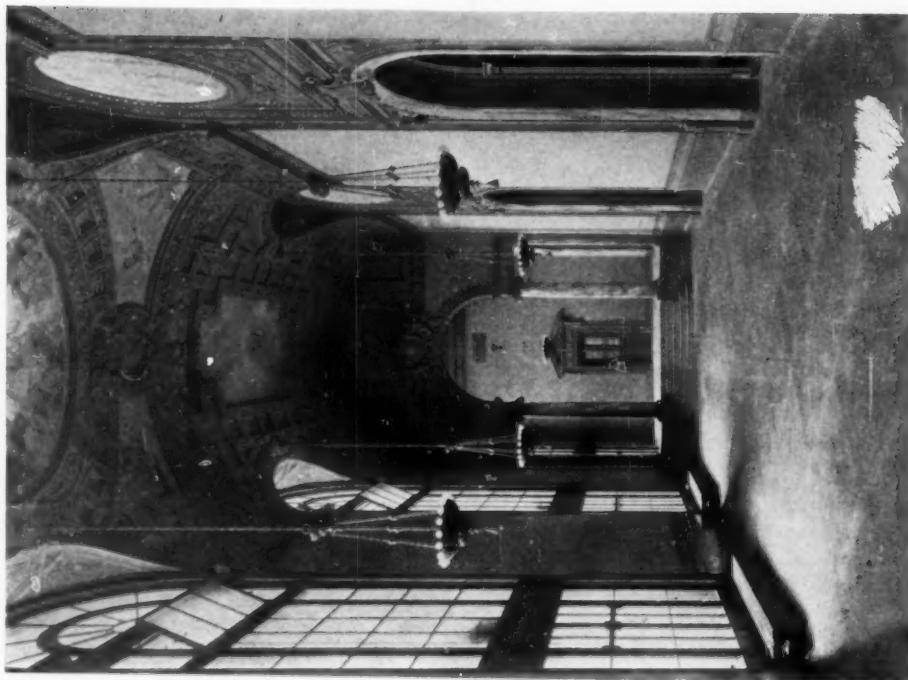


Corridor.

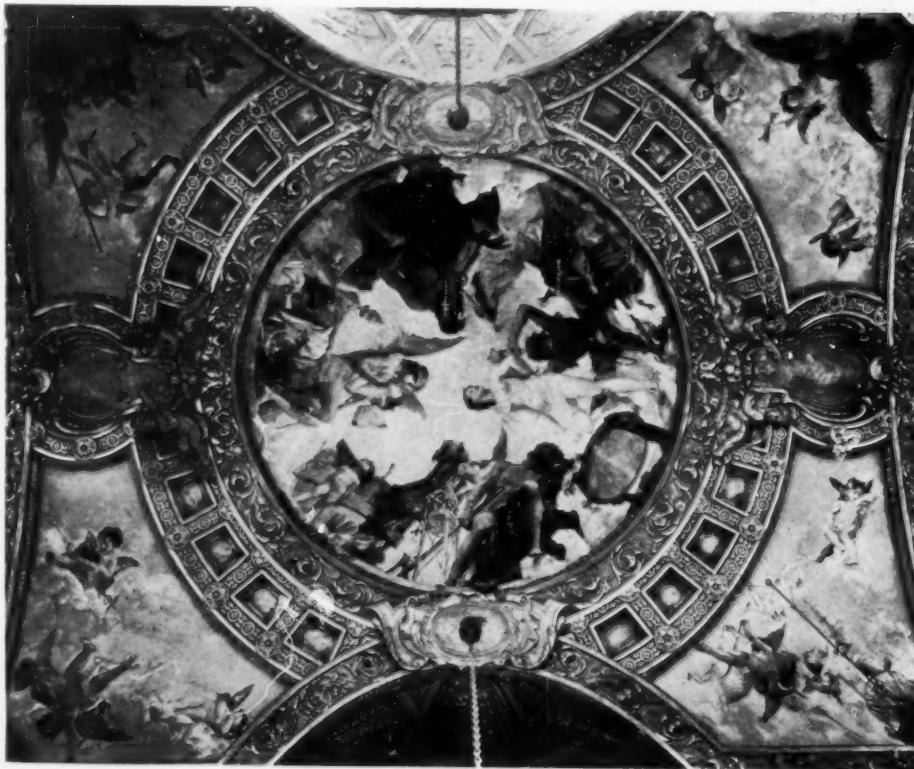
THE NEW THEATRE.

Central Park West and 62d and 63d Streets, New York City.

(Photos copyright, 1909, by The New Theatre.)



Foyer.



Baudry Painting on Ceiling of Foyer.
THE NEW THEATRE.

(Photos copyright, 1909, by The New Theatre.)



THE NEW THEATRE.

New York City.

(Photo by A. Patzig.)

A Complete List of the Clients of Messrs. Carrère & Hastings

(NOTE:—The following list contains the clients of Messrs. Carrère & Hastings during their existence as a firm—a period of about twenty-five years. The names which are preceded by an asterisk (*) are those whose buildings are illustrated in this issue. The date of erection of the building follows its owner's name, and its location in every case.

HENRY M. FLAGLER.

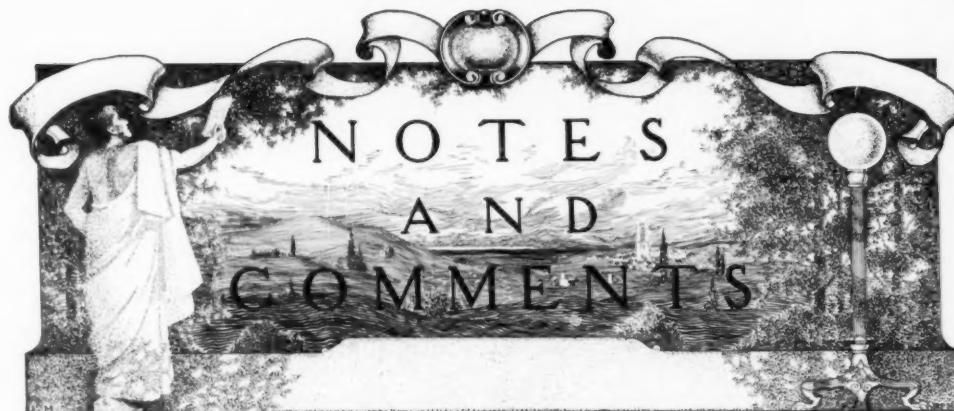
- Achells, Fritz, New York City.
- Adams, Miss Maude, New York City.
- *Alcazar Hotel, St. Augustine, Fla., 1888.
- Alexander, J. H., Elizabeth, N. J.
- *Alpha Delta Phi Fraternity, Amherst, Mass., 1888.
- Astor, John Jacob, New York City.
- Atlantic City Improvement, Atlantic City, N. J., 1906.
- Bailey, Doctor Pearce, Katonah, N. Y.
- Baker, Walter, Chicago, Ill.
- Baldwin, F. A., Tuxedo, N. Y.
- Baltzell, Doctor William Hewson, Wellesley, Mass.
- Bancroft, Mrs O. A., Fordham, N. Y.
- Bank of Toronto, Toronto, Canada.
- Bank of Toronto, Gananoque, Canada.
- Bank of Toronto, Petrolia, Canada.
- Bank of Toronto, West Branch, Canada.
- Bank of Commerce & Industry, Mexico City, Mexico.
- Barrows, Mrs. Ira, Monmouth, N. J.
- Beales, De Soto, Greenwich, Conn.
- Bell, F. A., Morristown, N. J.
- Belmont, Perry, Newport, R. I.
- *Benedict, E. C., Greenwich, Conn., 1891.
- Benedict, F. S., Oyster Bay, N. Y.
- Benedict, J. H., New York City.
- Bishop, T. B., San Francisco, Cal.
- *Blair, C. Ledyard, Peapack, N. J., 1898.
- Blair, James A., Oyster Bay, N. Y.
- *Blair & Company, New York City, 1902.
- Bliss, C. N., Oceanic, N. J.
- Blum, Robert, New York City.
- *Borden, M. C. D. (Tomb), New York City, 1906.
- Bostwick, J. H., Spring Lake, N. J.
- Breese, Mrs., Aurora, Ill.
- Brooklyn Presbyterian Chapel, Brooklyn, N. Y.
- *Brooklyn Bridge Approach, New York City, 1906.
- Brown, Doctor Dillon, New York City.
- Brookside Park, Essex County, N. J.
- Bull, William Lanman, New York City.
- Burrill, John E., Woodlawn, N. Y.
- *Carnegie Institution, Washington, D. C., 1906.
- *Carnegie Branch Libraries, New York City, 1906.
- Carpenter, F. W., Providence, R. I.
- *Carrère, John M., White Plains, N. Y., 1905.
- *Carrère, John M., New York City, 1902.
- Carstairs, Mrs. M. W., Staten Island, N. Y.
- Case Memorial Library, Auburn, N. Y.

- Caswell, M., Narragansett Pier, R. I.
 •Central Cong. Church, Providence, R. I., 1891.
 Chubb, Percival, New York City.
 Church of the Epiphany, New York City.
 Clarke, Chas. J., Palm Beach, Fla.
 •Cleveland Trust Company, Cleveland, Ohio, 1903.
 Cleveland—City Planning, Cleveland, Ohio.
 Clinton Club House, Livingston, N. Y.
 Cochran, Burke, New York City.
 Collins, F. C., Staten Island, N. Y.
 Commonwealth Club, Richmond, Va.
 Connor, Washington, E., Seabright, N. J.
 •Cornell University—Rockefeller Hall—Goldwin-Smith Hall, Ithaca, N. Y., 1903.
 Craig Colony, Sonyea, N. Y.
 Cricket Club, Staten Island, N. Y.
 Cromwell, Frederick, New York City.
 Cromwell, W. N., New York City.
 Cuban Bank, Havana, Cuba.
 Curtiss, Julian, Greenwich, Conn.
- Daly Monument, Butte, Montana.
 Dana, Charles H., Roslyn, L. I.
 Davis, Charles H., Tuxedo Park, N. Y.
 Dickson, James B., Yonkers, N. Y.
 Dillingham, Charles B., New York City.
 Dominion Bank, Windsor, Ont.
 Dominion Bank, Vancouver, B. C.
 Dominick, C. F., New York City.
 Dromnick, Geo. F., Greenwich, Conn.
 Downey, John, New York City.
 DuBois, Arthur, Greenwich, Conn.
 •Duncan, Jr., Wm. Butler, Port Washington, L. I., 1903.
 •Dunham, Dr. E. K., New York City, 1898.
 DuPont, Alfred I., Wilmington, Delaware.
 •Duryea, Herman B., Westbury, L. I., 1903.
- Earle, Edw., Narragansett Pier, R. I.
 Edison Building N., New York City.
 Ellis, Frank, Washington, D. C.
 •Ely School, The Misses, Greenwich, Conn., 1905.
 •Empire Theatre, New York City, 1903.
 Ethical Culture School, New York City.
- Fearing, Col. Geo. R., Newport, R. I.
 •First National Bank, Paterson, N. J., 1903.
 First Church of Christ Scientist, New York City, 1903.
 First Church of Christ Scientist, Philadelphia, Pa.
 Fish Hamilton Park, New York City.
 •Flagler, Henry M., Residence, Palm Beach, Fla., 1901.
 •Flagler, Henry M., Mausoleum, St. Augustine, Fla., 1906.
 Fowler, Chas. N., Elizabeth, N. J.
 •Foster, Giraud, Lenox, Mass., 1897.
 Freeman, F. M., Bellhaven, Conn.
 •Freeman, F. P., Lakewood, N. J., 1891.
 French, F. O., Tuxedo Park, N. Y.
 Furness, Miss, New York City.
- Gambrill, Mrs. Richard, Newport, R. I., 1898.
 •Glazier, S. W., Elberon, N. J., 1903.
 Goodyear, Frank H., Buffalo, N. Y., 1903.
 Gould, Edwin, New York City.
 Greer, Bishop, New York City.
 •Guggenheim, Daniel, Elberon, N. J., 1890.
 •Guggenheim, Murry, Elberon, N. J., 1903.
- Hammond, John H., New York City.
 Hamilton College—Science Hall, Clinton, N. J.
 Harbor Hill Golf Club, Staten Island, N. Y.
 Harriman, Edw. H., Arden, N. Y.
 Harper, J. Thorne, Atlantic City, N. J.
 Harper, J. H., Cedarhurst, L. I.
 Hastings, F. S., New York City.
 Hastings, Geo. S., Morristown, N. J.
 •Hastings, Thomas, Port Washington, L. I., 1900.
 Havemeyer, H. O., New York City.
 Hecker, J. V., Farmington, Conn.
 •Herter, Dr. C. A., New York City, 1893.
 Hess, Selmar, Seabright, N. J.
 Hoadly, Mrs. Geo., New York City.
 Hoagland, C. N., Atlantic City, N. J.
 •Hoel, R. M., New York City, 1893.
 Hoey, Fred, Redbank, N. J.
 Hoffman, Charles F., New York City.
 •Hoffman, F. B., New York City, 1906.
 •Holy Monument, New York City, 1890.
 Hopkins, Dr., Summit, N. J.
 •House of Representatives, Office Building, Washington, D. C., 1905.
 Hoyt, J. S., New York City.
- Jefferson Hotel, Richmond, Va., 1893.
 Jennings, Walter, Cold Spring Harbor, L. I., 1897.
 Johnson, E. H., Greenwich, Conn.
 Jones, Eugene, Tarrytown, N. Y.
 Jones, F., Tarrytown, N. Y.
- Kahn, Otto H., Morristown, N. J., 1898.
 •Kunhardt, W. B., Mausoleum New Dorp, S. I., 1896.
- Ladd, I. Gifford, Providence, R. I.
 •Lafayette Monument, Paris, France, 1899.
 •Laurel-in-the-Pines, Lakewood, N. J., 1891.
 Lawson, W. S., Bellhaven, Conn.
 Lawson, W. S., Bellhaven, Conn.
 •Life Building, New York City., 1893.
 Litchfield Park, Ridgefield, N. Y.
- Mackey, Clarence, Roslyn, N. Y.
 •Mail & Express Building, New York City, 1891.
 •Manhattan Bridge, No. 3, New York City, 1905.
 Mayo, P. H., Richmond, Va.
 •McKinley Monument, Buffalo, N. Y., 1903.
 Meeker, Harry, Oceanic, N. J.
 Metropolitan Museum of Art, New York City.
 Metropolitan Opera House, New York City.
 •Methodist Church, St. Augustine, Fla., 1887.
 Meyer-Sniffen Company, New York City.
 Miller, William Starr, Rhinebeck, N. Y.
 Mitchell, J. A., New York City.
 Moran, Charles A., New York City.
 Mosle, George R., Staten Island, N. Y.
 Murphy, Franklin, Newark, N. J.
- Newark Presbyterian Church, Newark, N. J.
 •New Theatre, New York City, 1906.
 •New York Public Library, New York City, 1897.
 Nichols, Mrs. Allen, East Orange, N. J.
- Palmer, Senator Thomas W., Detroit, Mich.
 •Pan American Exposition, plan and accessories, Buffalo, N. Y., 1901.
 Parsons, William Barclay, New York City.
 Parmelee, James, Painesville, Ohio.
 •Paterson City Hall, Paterson, N. J., 1893.
 Payne, William H., New York City.
 Payne, Oliver, H., New York City.
 Peace Palace at the Hague.
 Peck, Norman, Greenwich, Conn.
 Peck, Wallace F., New York City.
 Phillips, Charles S., New Brighton, S. I.
 •Pierce Building, New York City, 1891.
 Pitcairn, Robert, Pittsburgh, Pa.
 •Pitcairn, John, Bethayres, Pa., 1893.
 Pitkin Memorial, Yale University, New Haven, Conn.
 •Ponce de Leon Hotel, St. Augustine, Fla., 1887.
 Portland City Hall, Portland, Maine.
 Presbyterian Church, Oceanic, N. J., 1890.
 Providence Congregational Church, Providence, R. I.
- Rathbone, Joel, New York City.
 •Richmond Borough Hall, St. George, S. I., 1903.
 •Rives, George L., New York City, 1906.
 Rockefeller, William, Tarrytown, N. Y.
 Robinson, T. H., Morristown, N. J.
 •Root, Ellhu, Country House, Southampton, L. I., 1896.
 •Root, Ellhu, Residence, New York City, 1903.
 Root, Talbot, Clifton, S. I.
 Rome High School, Rome, N. Y.
 Royal Alexander Theatre, Toronto, Ont.
 •Royal Bank of Canada, Toronto, Ont., 1906.
 Royal Bank of Canada, Winnipeg, Ont.
 Royal Bank of Canada, Victoria, B. C.
 Royal Bank of Canada, Alberta, Ont.
 Ryan, Thomas F., New York City.
- Sailors' Snug Harbor, Staten Island, N. Y.
 Schirmer, George, Union Hill, N. J.
 Schiller Monument, Fester, N. Y.
 Scribner, Arthur H., Mt. Kisco, N. Y.
 •Senate Office Building, Washington, D. C., 1906.
 •Senf, Charles, New York City, 1900.
 Shelton, Dr. George, New York City.
 Sloane, H. T., New York City, 1894.
 Sloane, W. D., New York City.
 Sneath, E. H., New Haven, Conn.
 Stanley, William, Great Barrington, Mass.
 Steers, J. R., Greenwich, Conn.
 •States Island Ferry Terminal, St. George, S. I., 1903.
 Staten Island Academy, St. George, S. I.
 •St. John's Park, New York City, 1897.

- *St. John the Divine, Cathedral Competition, Morningside Heights, N. Y., 1892.
- *St. Louis Exposition, St. Louis, Mo., 1904.
- St. Mary's Church, New York City.
- St. Matthew's Church Altar.
- St. Paul's Rectory, Staten Island, N. Y.
- Squlbb, E. R., New York City.
- Tenny, C. H., Methuen, Mass.
- *Thompson, L. S., Redbank, N. J., 1898.
- Thompson, R. G., Brookdale, N. J.
- Thompson, W. P., Roslyn, L. I.
- Thompson, William E., Greystone, N. J.
- Titus, O. C., Staten Island, N. Y.
- Todd, James Ross, Louisville, Ky.
- Toronto Terminal, Toronto, Canada.
- *Townsend, Mrs. R. H., Washington, D. C., 1893.
- *Traders Bank Building, Toronto, Canada, 1905.
- United States Capitol.
- Uniontown Church, Uniontown, N. Y.
- Union Station, St. Augustine, Fla.
- Utica Public Library, Utica, N. Y.
- Valentine, Samuel H., New York City.
- Vanderbilt, George W., Clifton, S. I.
- *Vanderbilt, Jr., W. K., Great Neck, L. I., 1903.
- Wales, Salem H., Southampton, L. I.
- Warren Monument, Boston, Mass.
- Waumbeck Hotel, Jefferson, N. Y.
- Wellman, Francis L., New York City.
- Wellesley Park, Wellesley, Mass.
- Wertheim, Henri, Morristown, N. J.
- *West End Chapel, New York City, 1883.
- Whitney, W. C., Aiken, S. C.
- Williams, Otis L., St. George, Staten Island.
- Winthrop, Frederick, Boston, Mass.
- Winthrop, Grenville L., Lenox, Mass.
- Winthrop, Mrs. Robert, Lenox, Mass.
- *Yale University, Bi-Centennial Buildings, New Haven, Conn., 1901.
- *Young, Mrs. Albert, New York City, 1894.



RESIDENCE OF GEORGE L. RIVES, ESQ. (1906)—LIBRARY.



**PUBLIC
APPRECIATION**

it was more than that. It was an indication of the added prestige which has come to the profession of the architect through the efforts of a member of that profession whose prophetic foresight, ripe training and high ideals would have made him a conspicuous figure in any profession which he might have selected as his life work.

That McKim was really a great man there could have been left no doubt in the minds of that audience after listening to the sentiments delivered by ex-Ambassador Joseph H. Choate and Senator Elihu Root; or the more intimate addresses of Mr. Robert Peabody, of the Fine Arts Museum at Boston, or of Mr. Walter Cook, one of McKim's oldest living brother professionals. Neither could anyone who heard these speeches doubt that the profession of architecture as well as the public was a decided gainer by work of which McKim was the promoter. It was entirely unprecedented for a large audience of New Yorkers to gather for no other purpose than to hear sung the praises of a departed architect. Be it understood, that audience which wended its way through a disagreeable raw and rainy day was not one composed chiefly of brother architects. On the contrary, it was a very representative audience of individuals of many interests whose bond of sympathy was an interest in American art and architecture. It was in-

The memorial meeting held about a month ago in honor of the late Charles F. McKim in the auditorium of the New Theatre was a testimonial to a noble work nobly done, and

indeed flattering to the profession as well as to the memory of McKim the growth of that interest as proved by this unprecedented occasion.

**COMMERCIAL
ARCHITECTURE AND
UTILITARIAN
CLIENTS**

It has of late been often remarked in the proceedings of architectural bodies and in the pages of the architectural press that the architect as a professional man has, up to date, attained a very indifferent standing with his clients and the public. The most frequent reason assigned for the general indifference to the architect and his work as such is the general commercial tendency of the age in which, some critics say, we are "so unfortunate" as to live. Others say that the ultimate development of the art of architecture has been reached and therefore the architect of the present must be merely a copyist if he would, in any sense, be worthy of the name artist. He must, in his feeble way, help to perpetuate the glorious past.

It occurred to the writer, while calling on a gentleman who has had extensive experience in designing commercial buildings, that there might be something of interest to the profession as well as to the public on the question of commercial architecture and utilitarian clients. In discussing the subject he found that he was not deceived.

"It seems inexplicable to me," he began, "after so many years of laboring on the problem of the commercial building here in New York and elsewhere, that architects as a class should still be so far away from what are for them the vital issues involved. The commercial building, as its name im-

plies, is, of course, first and foremost a business proposition. This is the owner's view and it should be the architect's as well if he would arrive at a conclusion satisfactory to his client and, as far as possible, to himself. To the architect, of course, the problem of commercial building means something more than merely making it pay. It means the marshalling of the great number of conditions into a smooth-running and harmonious whole. It is here that his capacity for design is tested. When it is taken into consideration how many different sets of conditions must enter his calculations and how much detailed knowledge is involved, it becomes comprehensible that an owner should be willing to believe necessary the services of an expert who is capable of making for him out of such chaos a workable machine."

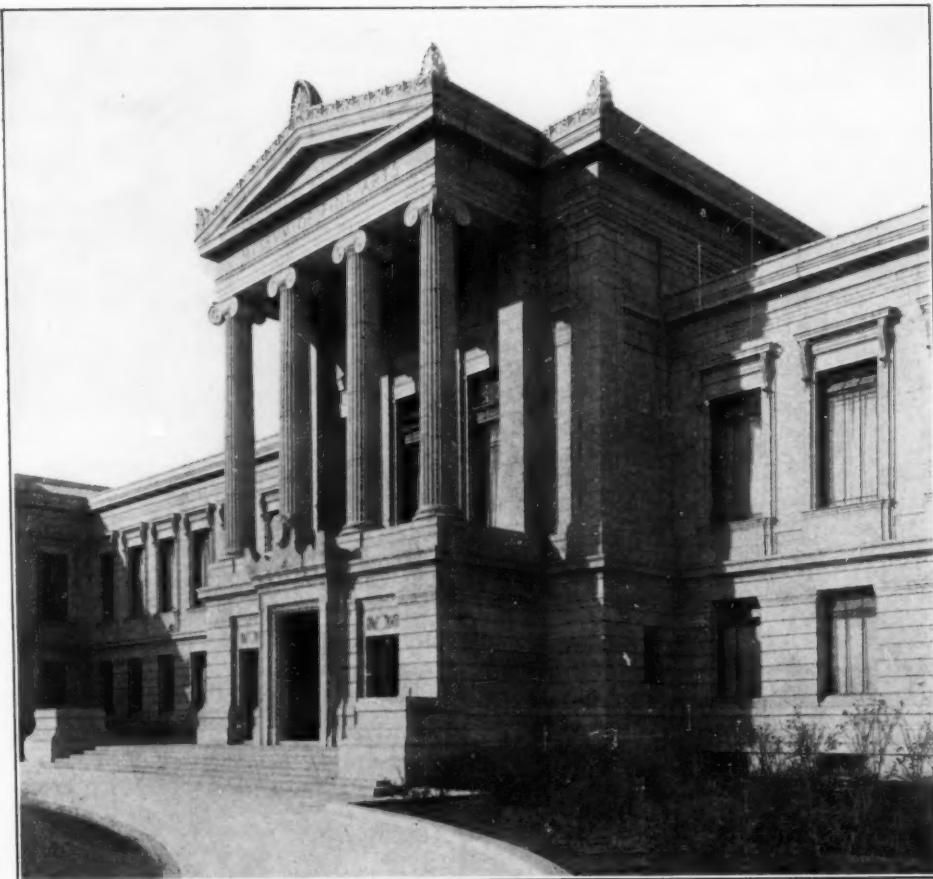
"But," I interrupted, "is it not a fact that the development of architecture has ever been attended by the greater complexity of the practical conditions to be met?" Should not the architect's standing with his clients be better to-day than it ever was in olden times?

"Yes and yes, decidedly," were the answers. The story of the development of architecture from the Greek Temple to the Metropolitan Life Tower is an account of the increasing complexity of building conditions. Take for example, the transition from Greek to Roman civilization. What a revolution in the art of building it involved! And yet the Roman architects were equal to the feat required of them. We of the twentieth century have experienced greater changes since and are experiencing them every day. But are we meeting the conditions as well? And what has all this change to do with arresting the development of building as an art? One can readily sympathize, of course, with the view of some members of the profession who are so wedded to their 'art' that a sane consideration of the immediate problems pressing for solution seems to them an utter waste of effort. From what a distorted and narrow standpoint such a view must regard the problems of a modern skyscraper! And yet "pull" and political influence are supposed to account for the phenomenal prosperity of some architects and the comparative failure of others. Improper influence is, of course, at work in every field of activity and it always has been so, but a careful analysis in the case of commercial architecture at least, will convince the investigator that patronage is generally distributed with partiality only because such partiality has been honestly earned by past success."

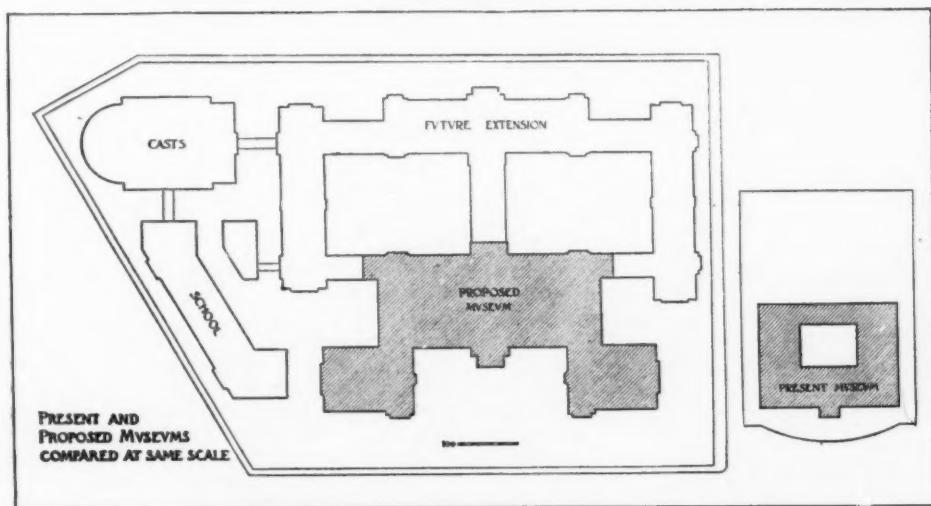
The writer was not prepared for so frank an admission of the shortcomings of the profession from one of its oldest members, but on reflection he was able to call to mind instances of architects of the highest standing who have not proved themselves especially strong in solving the problems of commercial buildings and who, in consequence, have not been overburdened with jobs of this kind. One instance especially stands out as a good example of the fairness of things. There are several prominent banking houses and a number of office buildings in the financial district of New York which have been very widely admired for their architectural character. Inquiry of the success of these propositions as investments discloses the fact that they contain a number of vacant offices and the cause is not hard to seek; the illumination is insufficient for office purposes. The windows turned out smaller than the conditions of use warranted, although a satisfactory external architectural composition had been arrived at. The light shaft was, of course, too small and too deep to help matters much. The buildings are not suitable for their purposes and the architect cannot hope to be recommended by them for similar work in the future. Older office buildings afford instances of mistaken architectural solutions where the initial expense incurred and the character of the accommodations afforded have precluded any possibility of financial success. On the other hand, it is observable that commercial buildings which have satisfied the expectations of their owners are generally well planned and consistently designed in keeping with the funds at disposal.

It is in the field of commercial work especially that the architect can most effectively demonstrate his value as an expert, and it is in buildings of this kind that the issues involved are most clearly understood by the public. When once the architect has demonstrated to an owner's satisfaction that architectural services are valuable in that they save and make money for him, just so soon will he be willing to allow his architect a freer scope in spending money where it is impossible to show beforehand that there will result therefrom any benefit to the owner's pocketbook. Of course, an architect can obtain a client's confidence only by demonstrating to him that he is entitled to it, and the only way in which such a demonstration can be effected is by an architect's complete mastery of the thousand and one things which decide him in finally formulating his solution of the design. The evidence of such a mastery is irrefutable.

Commercial architecture holds the key



Entrance Pavilion.



THE NEW MUSEUM OF ARTS.

Boston, Mass.

Guy Lowell, Architect.

Edmund M. Wheelwright,
D. Despradelle,
R. Clipston Sturgis,

} Advisory Architects.

whereby the architect may admit himself to that professional standing to which his calling entitles him. The client will continue to be utilitarian, but what matters it so long as the architect possesses the confidence of the man for whom he is working and while he accepts and interprets his requirements is able to impose upon him the higher standards of the profession.

**WHAT
CITY BUILDS**

At the close of the campaign, the municipal paper "Philadelphia" appeared with a supplement of upwards of fifty pages, and all these pages were devoted to illustrations—two to the page—of public improvements made locally between April, 1907, and October, 1909. The first thirty pictures were of bridges and viaducts, and that was the best work shown. The next twenty-four pictures illustrated schools, completed or in process of construction. Some good work was shown, but judged by standards lately established in Chicago, St. Louis, and New York these were not notable—as many of the bridges certainly are. Views of the water filtration plant occupied the central pages, and then came about a dozen views of fire and police stations. After these were the new bath houses. The balance of the magazine was devoted to smaller parks, sewer and filtration work, and finally new hospitals. Very seldom indeed is the opportunity given thus to review pictorially the construction work done by a city through a term of months. On the whole, it may be said that the work shown seems substantial, practical, but from the point of view of architectural design quite commonplace—the bridge work being, as said, an exception. The most striking thing about the collection of pictures is its magnitude—an impressive illustration of the quantity of public improvement work which goes on quietly and in matter of fact fashion in the course of a city's normal development. The re-building of cities is in progress all the time, and the greatest builder is the city itself.

**MURAL
PAINTINGS IN
THE WEST**

There was put on exhibition last month, in the museum in City Park in Denver, a collection of E. H. Blashfield's studies for his mural decorations, and many large photographs of the completed paintings. The incident seems to have a significance above

most such exhibitions. It was arranged under the auspices of the Architects' Club of Denver—a club which, having been organized only a few weeks, thus gave immediate proof of its virility and of its probable usefulness to the community. Denver is the first city of the West to see such an exhibition. Perhaps as little as ten years ago the West would not have cared to see it, or, if seeing it, have—generally speaking—understood it. But there has lately been a rapid development of art interest in that section of the country, and within five years Minnesota, Wisconsin and Iowa have beautified their State buildings with the work of the foremost mural painters. Mr. Blashfield is himself under contract now for a large panel for the new State capitol at Pierre, S. D. The subject of the Western mural paintings are for the most part historical, and connected with the regions in which the paintings are drawn—as the discovery of the Mississippi, at St. Paul, the "Westward," at Des Moines—and thus help to at once visualize and idealize the history of the section. It can be readily believed that the exhibition, in bringing together the representations of these paintings which can be seen in the original only by those who visit the far scattered cities where they are, must be very stimulating in the West, and may in its effect prove a real art event. For mural painting, as developed with its ideal personifications, opens a new world of art, poetry and romance. In New York, Mr. Blashfield had on exhibition for a few days last month the interesting mural decoration, "Law," which is to occupy a panel above the seat of the judges in the Court House at Cleveland, of which Arnold W. Brunner is the architect.

**BOSTON'S
NEW MUSEUM
OF
FINE ARTS**

There is very general praise for the new building, recently opened, of the Boston Museum of Fine Arts. Located on a site of twelve acres, on Huntington Avenue and the Fenway, it is in that new and imposing quarter of Boston where are gathered the buildings of the Harvard Medical School, the new Opera House, Simmons College, Fenway Court, Symphony Hall, etc. Though less than half the structure ultimately contemplated, it presents a façade of 500 feet on Huntington Avenue, and is of such beauty and dignity as to be free from any suggestion in its aspect of present incompleteness. The style is classical, freely interpreted, and the material is cut granite. The main entrance has triple doorways with mas-

sive bronze doors, and above the entrance is a portico with four Ionic columns. This motif has been repeated in simpler form in the pavilions which advance from the wings on either side, the present building consisting of two wings and the central block connecting them. It covers an area of seventy-three thousand square feet. The two projecting wings it has been, perhaps, "fantastically imagined, have the effect of arms held out in invitation and welcome. At all events, there is nothing forbidding about the arrangement. As to the interior, there is ample justification, as might have been expected, for the unusual degree of serious study that was devoted to the planning and lighting of the building. Some novel ideas have been embodied. Each department is accommodated in a section that appears to be structurally separate and a complete museum in itself. The second, or main exhibition, floor contains the cream of the collection of each department—that is, it contains the objects that are most beautiful and most appeal to the general public; the floor below contains the research or study collections, more comprehensive and more compactly installed. There are seven great departments, and in each the greatest care has been taken to give the objects exhibited not only the best possible light but the most advantageous sort of background. The latter efforts have resulted in some very interesting color schemes, with various shades of gray the most common tone.

**PITTSBURGH
HAS
AN IDEAL**

The Pittsburgh Civic Commission has issued most attractively a decorative little brochure defining its plan and scope. That the program, lists of committees, etc., should be issued in this delightfully appealing form is a thing to note. The brown cover carries the title in gilt lettering and the seal of the city in color. There are many illustrations, and every page is framed. When Pittsburgh makes up its mind to do a thing, it never wants for money. Following the title page, there comes, below a picture of old Fort Pitt, a brief definition of the purpose of the Commission. This is summed up, really, in the last lines of the definition: "to establish such living and working conditions as may set a standard for other American industrial centers." On the next page is the list of officers, and of the Advisory Board. The latter includes such men in New York as Robert W. DeForest, John M. Glenn, John W. Alexander and Seth Low; as, in Chicago, D.

H. Burnham; as, in Boston, Robert A. Woods. Then are three pages of committees, covering the many phases of municipal development: Education, City Planning, Municipal Art and Design, City and District Housing, Public Hygiene and Sanitation, etc. In all there are fourteen committees, each having as chairman a member of the main Commission. The committees are to study, within their several special fields, the possibilities and needs of the city. By comparison of the progressive policies of other cities, with the advice of men of practical experience and by a grasp of actual local conditions, the committees will formulate their plans. The execution of the plans is to be secured by creating an effective and persistent public opinion in their behalf. For this purpose the Commission has created ward organizations, which will carry the plans into every local organization. The Commission announces that it deems that an expenditure of "at least \$50,000 per year is necessary" for carrying on its work. The whole wonderful movement is Pittsburgh's reply to the findings of the "Pittsburgh Survey."

**ST. JOHN'S
CHAPEL,
NEW YORK**

The annual report of the American Scenic and Historic Preservation Society, which has just come from the press, says of last winter's protest against the determination of

Trinity corporation to allow the destruction of old St. John's Chapel, that the protest, temporarily successful, was one "which has not been paralleled in both kind and extent within the memory of the present generation." It adds: "If anyone ever thought that the people of New York 'lacked historical imagination,' as has been charged, the popular demand for the preservation of this century-old building was enough to disprove it." The Society took the same position regarding this venerable landmark, which is intrinsically valuable as a fine specimen of church architecture, that it had taken with regard to the preservation of the beautiful old First Presbyterian Church. This is the plea that in the ever changing metropolis the people must look to the churches and cognate institutions for their landmarks and evidences of stability. "Business structures and apartment houses rise and disappear in a generation under the exigencies of the city's growth. There is little permanence upon which to fasten one's memories, affections and historical traditions. The city needs just such piles as old



The Portico of St. John's (1803).
John McComb, Architect.

St. John's." The plans for the chapel, which are believed to have been made by John and Isaac McComb, were adopted by the vestry May 12, 1803. The building was begun that year and completed in 1807 at a cost of \$172,833.64, which, as the Society's report truly says, "was considered enormous at that time." The foundations, portico, front and tower are built of red sandstone, and the walls of rough hewn, grayish native stone "of the island apparently," stuccoed. Its style answers to the general term Georgian, but is more massive and ornate than St. Paul's. Shorn of its former beautiful and open surroundings, it is now "pent up between big buildings on the north and south, while its front steps are only fifty-seven feet from the freight depot across Varick Street an the west, and its rear wall is only twenty-four feet from the front wall of the buildings across St. John Street on the east."

**THE
BOSTON
EXPOSITION**

In spite of the short time which was allowed for preparation, the Boston-1915 Exposition proved as big and as interesting as its friends predicted that it would—which is

to say that, while not absolutely ideal in its ordination, it was the biggest and most interesting exposition of its kind that any city has ever held, fully justifying the phrase in

In spite of the short time which was allowed for preparation, the Boston-1915 Exposition proved as big and as interesting as its friends predicted that it would—which is

the advertisements, "See Boston as you never knew it." It was open for the whole month of November in the old Fine Arts Museum on Copley Square, and between the exhibits and the attending crowds there was not an inch of room to spare. The Boston "Transcript," which had shown a marked lack of enthusiasm before the exposition opened, said after it closed: "It won its way to the public heart by sheer dint of 'service' and sincerity. It opened the eyes of the people to both the riches and the shortcomings of our every day life. . . . The pace set for us was seen in the ideal pictures of the new Chicago, promised by the movement in progress there, and in the ground-plan of the new Kingsway in London." If the exposition did this, it certainly served its purpose, and it is most interesting to know that by means of an admission fee it paid its way in so-doing. The catalogue was not only complete and extensive, but appropriately of educational value. This is because it contained, as introductory to the list of exhibits in each department, a competently written, signed, and popularly informing article on what that department stood for. Thus there is first an article entitled "What City Planning Means," by Frederick Law Olmsted. The catalogue of exhibits of Public Buildings, arranged by the Boston Architectural Club, is introduced by an article on the subject of their location by Robert P. Bellows. Philip Cabot writes the article introducing the list of exhibits of Housing; Herbert J. Kellaway that introducing the list of exhibits of parks and playgrounds. On railways, docks and highways, Arthur A. Shurtleff was the writer. Just as the exposition opened, Dr. Hegemann, a young German who had been assisting in its preparation, was called back to Berlin to help prepare a municipal exhibition to be held there next summer. So extends the practice of holding municipal exhibits.

**PLEA FOR
HARMONIOUS
BUILDING**

In the review of Raymond Unwin's book on Town Planning,* which was printed in this magazine last month, the English author was quoted as advocating the enforcement of regulations requiring the use in construction work of certain materials in certain streets, fixing definite roof lines, angles, etc. The idea will seem fantastic to a good many

*Town Planning in Practice, Raymond Unwin, A. R. I. B. A. Publisher: T. Fisher Unwin, Adelphi Terrace, London.

Americans, though his argument is unanswerable: "If we are to have beauty of surroundings—and for what does the profession of architecture exist if it is not to produce beautiful surroundings?—we must set our faces against the development of such incongruities in our buildings as completely destroy the harmony of our street pictures." Now it is interesting, on top of this plea, to come across a little article published in a neighborhood paper two or three weeks before Unwin's book appeared, in which Claude Bragdon, one of the most thoughtful and interesting of our own younger architects, makes an exactly similar plea. Mr. Bragdon says in the course of his article in "The Pinnacle," paper which represents a small residential section in Rochester—indeed, his paper is entitled, "Ideals for the Architecture of the Fourteenth Ward," that there are three things to be striven for, in securing beauty for a street: "First, unity of style. Widely divergent types of houses should not be built in juxtaposition, as one so often finds them,—pillared portico check by jowl with rustic piazza. Second, similarity of materials. Brick, frame, and plaster houses, indiscriminately interspersed make a street resemble a suit of clothes in which coat, vest and trousers are cut from different kinds of cloth. Third, harmony of color. The colors of adjacent houses should be, not necessarily the same (though that is often pleasing, too) but harmonious with one another. It is further desirable that there be no marked differences of level in water-table, cornice and roof lines, in order that the eye may be led without interruption down the vista of the street." This is going quite as far as Mr. Unwin ventures. Most interesting, too, is Mr. Bragdon's suggestion that in this matter we may gain a hint from certain streets in such old towns as Salem, Portsmouth and Annapolis, that are "unparalleled for beauty of general effect" notwithstanding all the money which is nowadays spent on houses and grounds. In those streets, "the houses, built at substantially one period—a period characterized by taste and discretion—are individually charming, though all in the same style (the so-called colonial), and of the same material, red brick and wood, painted white." From them, he thinks, we may learn the lesson that restraint of individuality in architecture, in the interests of a general effect or impression, involves the sacrifice of but excesses and excrescences.

Some weeks after Mr. Bragdon's paper was printed, Mr. Unwin returned again to

the theme in an address before the Letchworth Art Workers' Guild, which is now printed in "The City," a little monthly published at Letchworth. He notes that town planning, to have any real stability, "must be the direct outgrowth of the activities of the community who are to dwell and work in the town or suburb when built," and that there must be secured "the co-operation of the architects who may design the individual buildings of which the completed whole will be composed. From them we shall have to ask that they shall ever remember that the part is not greater than the whole. . . . During the last century architecture in this country has been, generally speaking, individual only. There has been no tradition, no conscious agreement, no regulation to co-ordinate the work of different men. Each has concentrated his attention on his own building." This is too sweeping a statement to be quite just, but it is so nearly true that it gives much point to Mr. Unwin's reply to those who say that they like "plenty of variety." "These people," says he, "seem to think that variety means mere unlikeness of several things to each other, but that is not variety at all. Variety means simply the minor changes of some fixed type. In music we speak of an air with variations. Each phrase is varied from the air; but the air, the common likeness, is greater than the differences. Variety consists of subtle changes wrought in things essentially related. Unity must dominate." Coming, further on, to concrete considerations, he says: "The element of design is especially needed in suburban streets. Too often, on the one hand, we see to-day endless monotonous rows of houses, repetitions of some unit uninteresting in itself and small in scale in relation to the street. On the other hand, we have the equally monotonous street of detached or semi-detached villas, needlessly repeated, or—and this is almost worse—each different to a degree that dissociates it from any of its neighbors. We may have scattered buildings, near enough to each other to destroy any of the ordinary beauty of the country and yet too scattered to give any sense of architectural effect or to acquire any of the beauty one associates with the town. On suburban roads the distance between the buildings in relation to their height tends to be too great, and the street pictures either represent long straight vanishing lines converging at some distant point, or a mere jumble of unrelated buildings on opposite sides of a wide road, meandering on without pro-

ducing any definite effect at all. To obtain a successful result it seems to me we must adopt the principle of grouping our buildings into larger wholes, creating larger units in the street picture." All this is certainly very interesting and suggestive, and however trite the thought may be its expression at least is comparatively novel. That it should be voiced independently but simultaneously by an architect in the United States and an architect in England, is possibly significant of its widespread pervasiveness in the profession. If that is true, results may be looked for.

**LES
ARCHITECTES
DU DES
CATHÉDRALES
GOTHIQUES***

This little book belongs to the series entitled "Les Grands Artistes-Collection d'Enseignement et de Vulgarisation," which is published under the patronage of the Administration of the Beaux-Arts. Forty-nine volumes for the lives of painters and sculptors have already appeared in this series and this is the first work to be thrown into the scales on the side of architecture. The plea of the author on behalf of the architects of history deserves more than passing consideration and in the very considerable number of sets of Artists' biographies which are now appearing on all sides, it is much to be desired that the architects should figure prominently, whereas as a matter of fact the historic architects do not figure at all.

As the author, M. Stein remarks, people have a habit of considering names. They attribute importance to personality. If no name is mentioned as author, the monument suffers, in the estimation of the man in the street. As a matter of fact the perversity of human nature has, in recent years, as regards its studies of historic art, given very over-balanced attention to painting and protests in favor of architecture are certainly in order. No doubt popular interest controls the publishers and no doubt popular interest thinks paintings more important, but popular interest is mistaken. At all events we have here in M. Stein's work an effort to restore the balance of things.

It is well known that details of the lives of the mediaeval architects are meager, but it may not be widely realized how much

has been done by recent students to retrieve at least the skeleton and outline knowledge of this subject. M. Stein has properly conceived his topic as involving an ordered and scientific, though brief, account of the great French Gothic cathedrals, but in spite of the small dimensions of his book it probably furnishes the only extant compendious account and list of the architects of these buildings. Little is known about them but that little deserves all possible prominence.

The French compendiums of the general class to which this one belongs have a world-wide reputation for combining scientific method and accurate scholarship with an attractive and classic literary style and with popular quality. This book is no exception to the general rule and in view of its rather difficult subject matter may be considered one of the best of its always excellent class (in France).

**SOUTHERN
PENNSYL-
VANIA
CHAPTER
AMERICAN
INSTITUTE
OF
ARCHITECTS**

A charter was granted, November last, by the York County Court to the Southern Pennsylvania Chapter of the American Institute of Architects. The granting of this charter and the establishing of this chapter, which is to cover several counties of Pennsylvania, with its headquarters at York, will be of far reaching importance to the public and to the profession. The establishing of this chapter will mean a still further widening in this state of the scope and influence of the American Institute of Architects which was incorporated in the city of New York, April 13, 1857, for the purpose, as was stated in its articles of incorporation, "to elevate the architectural profession as such, and to perfect its members practically and scientifically."

The Southern Pennsylvania Chapter was organized with the following officers: John Hall Rankin of Philadelphia, president; D. Knickerbacker Boyd of Philadelphia, vice-president; B. F. Willis of York, secretary; J. A. Dempwolf of York, treasurer, and Colbert A. MacClure of Pittsburgh.

Prior to the admission of the new chapter there were two chapters in Pennsylvania; those of Philadelphia and Pittsburgh. These three chapters will now constitute the Pennsylvania State Association of Architects which was organized at Harrisburg last February.

*Sous-chef de Section aux Archives Nationales. 8vo. 24 ills., pp. 126. Paris, Librairie Renouard. Henri Laurens, Editeur.